UNIVERSITÉ DU QUÉBEC À MONTRÉAL

DANCERS MAKE DANCE:
DANCERS' ROLES IN THE CREATIVE PROCESS AND THEIR SOMATIC-HEALTH AND SOCIO-POLITICAL IMPLICATIONS

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LES INTERPRÈTES CRÉENT LA DANSE : LES RÔLES DES INTERPRÈTES LORS DU PROCESSUS DE CRÉATION ET LES CONSÉQUENCES DE TYPE SOMATIQUE-SANTÉ ET SOCIO-POLITIQUE

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RÉSUMÉ

Cette étude traite de la contribution et des rôles du danseur dans le processus de création d'oeuvres de danse contemporaines. Son but est de clarifier les façons dont les pratiques de composition affectent le travail des danseurs sur les plans somatique et socio-politique. Autrement dit, de déterminer les possibles impacts corporels et les enjeux de pouvoir qui découlent de différentes manières de créer. Cette étude met de l'avant l'idée que la nature de la contribution du danseur repose sur la relation de travail établie entre le chorégraphe et le danseur ainsi que sur le processus de création de chaque œuvre individuelle. En se fondant sur un examen des écrits ainsi que sur l'expérience professionnelle de l'auteur, quatre rôles dans les relations établies par les chorégraphes avec leurs danseurs ou des danseurs avec leurs chorégraphes furent identifiés. Il s'agit de : *l'exécutant*, *l'interprète*, *le participant* et *l'improvisateur*. Ces rôles ne sont pas normatifs mais représentent plutôt des sortes de prismes qui permettent de faire ressortir certains aspects du processus de création tels l'autonomie, la subjectivité, l'identité, la responsabilisation et la propriété. Les relations entre chorégraphes et danseurs s'inscrivent dans un continuum entre un modèle traditionnel centré sur l'autorité du chorégraphe et un modèle décentralisé où le pouvoir et les significations sont partagés. Ce modèle conceptuel a été utilisé lors d'une étude ethnographique qualitative au cours du premier « Montréal Danse Choreographic Research and Development Workshop » qui regroupait trois chorégraphes et une équipe chorégraphique pendant une période intensive d'expérimentation avec les danseurs de Montréal à l'hiver 2005. Les participants ont été à la fois observés et interviewés. Chacun des processus créatifs a été décrit et analysé en détail à l'aide de techniques inspirées de l'adaptation par Paillé (1994) de la méthode d'analyse de la théorisation ancrée.

L'analyse des données révèle que, lors du processus de création, les pratiques de composition sont le lien entre le chorégraphe et le danseur. Par l'examen de leurs composantes—les buts, les activités et la manière dont elles sont exécutés—il est possible de mieux saisir la relation entre le chorégraphe et le danseur lors du processus de création et d'identifier des facteurs somatiques et socio-politiques ayant une incidence sur la façon dont le danseur exécute sa tâche. L'étude a identifié plusieurs pratiques de composition et a mis en lumière que certaines de ces pratiques étaient associées à certains rôles. Elle a aussi révélé deux concepts clés : les échanges cycliques chorégraphe-danseur et les processus individuels de discernement des danseurs. L'étude a non seulement trouvé que les pratiques de composition avaient des incidences sur les plans somatique et socio-politique pour les danseurs mais aussi que ceux-ci tenaient compte de ces facteurs dans leurs interactions avec les chorégraphes. Lorsque les pratiques de composition accordaient une plus grande autonomie et plus de choix aux danseurs, les danseurs soupesaient les facteurs esthétiques, somatiques et socio-politiques tout en s'appuyant sur leurs propres processus de discernement. Alors que trois des quatre processus à l'étude pouvaient être associés à un rôle dominant du danseur, trois rôles—soit ceux de l'exécutant, de l'interprète et du participant—intervenaient à différents moments dans chacun des processus. Cette interaction complexe des rôles du danseur, des pratiques de composition et des facteurs somatiques et socio-politiques offre des possibilités prometteuses pour la recherche future.

Mots clés : Interprétation, processus de création, chorégraphie, pratiques de composition, pratique somatique, santé, recherche ethnographique, corps, pouvoir, processus de discernement personnel du danseur, échange cyclique chorégraphe-danseur.

ABSTRACT

This study addresses the dancer's contribution to and role in the creative process of contemporary dance works. It attempts to elucidate how compositional practices impact on the dancer's work and to determine their somatic-health (body) and socio-political (power) implications. The nature of the dancer's contribution depends on the working relationship established between the choreographer and dancer and on the creative process of each individual work. Based on a review of documentation and on the author's professional experience, four roles can be delineated in the relations that choreographers set up with their dancers, or dancers with choreographers as the case may be: the "executant", the "interpreter", the "participant" and the "improviser". These roles are not prescriptive but rather serve as lenses that bring into focus some of the relevant issues, such as autonomy, subjectivity, identity, empowerment and ownership, at stake in a creative process. Relationships fall on a continuum between a traditional model centered on the choreographer's authority and a de-centered model where power and meaning are shared. This conceptual model was challenged in a qualitative, ethnographic study, involving participant observation and interviews, of the first Montreal Danse Choreographic Research and Development Workshop (January 2005), an intensive period of experimentation with the dancers of Montréal Danse by four contemporary choreographers or choreographic teams. Each process was described and analyzed in detail using techniques inspired by Paillé's (1994) adaptation of ground-theory as a method of data analysis.

The data analysis showed that compositional practices are the nexus between choreographer and dancer in the creative process. By examining their components—the goals, the activities and the means by which they are carried out—it is possible to gain insights into the choreographer-dancer relationship in the creative process and identify somatic-health and socio-political factors that affect how a dancer performs his/her job. The study identified several compositional practices and found that certain practices can be associated with certain roles. It also uncovered two key concepts: the choreographer-dancer cyclical interchange and the dancers' personal discernment process. The study found not only that compositional practices had somatic-health and socio-political implications for the dancers, but that the dancers took into consideration somatic-health and socio-political factors when responding to direction. Where compositional practices allowed for more autonomy and dancer choice, dancers weighed aesthetic, somatic-health and socio-political factors when employing their personal discernment processes. While three out of the four processes studied could be associated with one dominant dancer role, three roles—executant, interpreter and participant—were active at different points in each process. This complex interplay of dancer roles, compositional practices and somatic-health and socio-political factors presents exciting possibilities for future research.

Key Words: Interpretation, Creative Process, Choreography, Compositional Practices, Somatic Practice, Health, Ethnographic Research, Body, Power, Dancer's Personal Discernment Process, Choreographer-Dancer Cyclical Interchange

CHAPTER I

INTRODUCTION

Chorégraphe ou interprète, je ne connais pas la différence.
Christophe Haleb
(Bossatti, 1992, p.109)

In this chapter, I explain some of the personal motivations and observations that have led to a desire for deeper inquiry into the choreographer-dancer relationship in the creative process. I then present the goals for the research and its guiding research questions. The chapter concludes with the study's pertinence and limitations as they relate to other documentation on the research subject.

Over the past fifteen years as a dancer, choreographer, teacher and writer, I feel as though I have had a special part of my perception tuned to the complex relational dynamics of the contemporary dance workplace—the rehearsal studio and the creative process. Several events during these years, some personal and of seemingly minor importance, others more public and of considerable pragmatic significance, led to the present investigation of the choreographer-dancer relationship in the creative process as viewed from the dancer's perspective.

I first encountered the Québécois label for a dancer—*interprète*—in 1992 when I moved to Montréal from the United States to join La Compagnie Marie Chouinard. While this moniker began to be employed by choreographers and dancers in Québec since the early 1980's

(Newell, 2002-03), the word "interpretation" was rarely, if ever, used in the contemporary dance milieu of the United States during my activity there in the 1980's and early 1990's.[1] The Québécois terminology struck me as an important artistic and political gesture on the part of the province's dancers and choreographers. It suggested certain aesthetic and relational conditions within the choreographic process and seemed to have implications for the direction of Québec dance in general. Still, while the term *interprète* has drawn the public's attention to the interpretive nature of the dancer's work, the concept of dance interpretation remains underdeveloped and ambiguous. For example, excellence in interpretation is often considered to be a fortuitous confluence of good technique, charisma, presence, and natural talent. Only recently have scholars and researchers begun to examine the interpretive process from a theoretical and educational standpoint (Beaulieu, 1996; Lamirande, 2003; Leduc, 1996). Meanwhile, practical issues of interpretation are largely addressed and resolved—if they are addressed or resolved—within the rehearsal process itself.

As a longtime member of Chouinard's company, I frequently found myself answering audience members' post-performance questions. One such question, posed after a performance for young audiences of Chouinard's *Les Trous du ciel*, has stayed with me for many years. "What do you think about when you dance?" a boy asked. At the time, this seemed like a simple question warranting a simple reply. "I'm busy remembering the sequence of movements and trying to relate to the other dancers," I answered. Subsequently, however, I realized that what had seemed like a straightforward question was really quite complex; even as an experienced professional dancer, I could not adequately respond to it. What *do* dancers "think" about when they dance? Indeed, are they really thinking? Or do they do their thinking ahead of time in the creative process and then engage in some other activity during a performance?

The interplay of these two experiences—encountering the term *interprète* and being asked to identify what I think about while dancing—led to more questions: What do dancers actually

[1]Although the English word "interpreter" may now be getting more use, I do not feel that it is a particularly satisfactory or nuanced translation of the French word *interprète*. To my ear, a proper English equivalent of *interprète* does not exist.

do, and what exactly is interpretation? And, for that matter, what do choreographers do, and what exactly is choreography?

Later in my career as a dancer, I began to question what I thought was someone else (the choreographer) having power over my body, controlling me, getting under my skin. This questioning came to a head when I found myself working in a highly collaborative, improvisational, sometimes "ethnographic" (Lepecki, 1998) way. Despite the openness of the process, I felt that I was conforming to a uniform and stylized aesthetic that left me increasingly separate from what I thought I knew as my own body.

Within this seemingly contradictory dynamic, I found three concepts—*compositional practices* ("collaborative, improvisational, sometimes ethnographic"), the *body* ("getting under my skin", "left me increasingly separate from what I thought I knew as my own body"), and *power* ("power over my body", "controlling me")—which appeared to be the nexus of the choreographer-dancer relationship, particularly as viewed from a dancer's perspective. It seemed to me that examining the dancer's experience from aesthetic (*compositional practices*), somatic (*body*) and socio-political (*power*) perspectives could render a detailed account of the practices employed, and the issues at stake, in this relationship. Below, I briefly identify some of my aesthetic, somatic and socio-political observations before describing and developing my more in-depth research. These observations are further explored in Chapter 2 when I outline the project's conceptual framework.

1.1 Aesthetic Observations

After some non-systematic investigation into my own and other dancers' experiences of interpretation, I found I could not separate my definition of interpretation from the working relationship I established with the choreographer or from how much of my personal and professional experience would be solicited in the making of a work. As a choreographer, I found I could not conceive of a work without determining at what level I would engage my dancers in my artistic explorations. In other words, the nature of the dancer's interpretive

process seems to depend on the relationship established between the choreographer and dancer, and on the creative process of each individual work. The possible permutations of "interpretation" are as infinite as the variety of potential creative processes, as infinite and varied as dance works themselves.

Examining a small sample of choreographers—Daniel Léveillé (Léveillé, 2003), Marie Chouinard (Tembeck, 2002) and Siohban Davies (1989)—we can observe how they base some of their creative investigations on the dancer's internal workings. Léveillé demands that his dancers be in a "state" right away as he develops material. In recent solos created for her dancers, Chouinard compares her process to that of a sculptor and describes her starting point as the dancer's body. She asks, "What is this body? How does it move?" (Tembeck, 2002, p. 21) Davies (1989) describes an aspect of her creative goals as "explor[ing the dancers'] individuality...I want to reveal their knowledge, their artistry, their personalities." (p. 8) Davies words have a certain familiarity, but how much do we know about how "exploring the dancers' individuality" actually happens? How does Davies "reveal" her dancer's "knowledge" and how does the dancer feel about being revealed by someone else?

Much of the literature on interpretation (Bossatti, 1992; Lamirande, 2003; Leduc, 1996) focuses on the concept of appropriation. It explores how the dancer takes the choreographer's propositions, makes them her[2] own, and, as intermediary, becomes both a mirror and a lens, reflecting meaning back to the choreographer and filtering textual material to the spectator. The interpretive process is seen as happening in stages, from learning the material to performing it. For Leduc (1996) and Levac (in Lamirande, 2003), the process has three clear stages: learning (whether via video or through the choreographer's body), appropriation (making the movement the dancer's own), and performance. But what about when the learning stage includes the solicitation of dramaturgical material through written, danced or otherwise-composed studies from the dancers? In that situation, how does the choreographer *appropriate* the dancer's ideas? While the dancer's contribution is undeniable in any creative process, even when most of the material is generated by the choreographer,

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[2] I have chosen to alternate the use of the female (she, her) and the male (he, his, him) pronouns when the gender is unspecified.

many theorists, dancers and choreographers (Butterworth, 2004; Caspersen, 2000; Desnoyers et al., 2002; Lepecki, 1999; Olsson-Forsberg, 1996; Potter, 1993; Schulmann, 1997) point to a recent increase in the level of involvement on the part of the dancer in the actual creation of choreographic and interdisciplinary material.

Montréal choreographer Danielle Desnoyers (Desnoyers et al., 2002) believes that contemporary choreographers of the 21st century are no longer interested in the "a-cultured", anonymous body of modern or post-modern dance. They are looking for dancers with a distinct personality, a unique "culture" that will add a certain chemistry to a group. Equally, she recognizes that dancers do not want to be merely sculpted by a choreographer, but want to contribute to the choreographic dramaturgy. Choreographers are no longer choosing dancers from an "egocentric" point of view, rather dancers and choreographers are seeking each other out.

In the following, I focus on the nature of these new demands on dancers. This is where I see a gap in existing scholarship. While the learning and performance stages of a dance work are frequently mentioned as part of the dancer's interpretive process, the creation stage, where dancers are proposing concrete material and working out meaning alongside the choreographer (which may be a new development), is not sufficiently documented. A few dancers are beginning to describe choreographic processes in which they have increased input (Caspersen, 2000; Fernandes, 2001; Hilton, 1998; Huynh-Montassier, 1992; Martin, 1990); but, more information must be developed on the character of that input.

1.2 Somatic[3] Observations

The character of the dancer's increased input cannot be fully understood without attention to the proliferation of diverse dance practices. Dempster (1995/1996) explains that we are witnessing a reversal of traditional dance practice where training is shaped by, and subject to, the performance form:

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[3] I have chosen to use the term "somatic" to refer to those observations associated with the dancer's perceptual relationship to his own body. This is a relationship that is developed through myriad influences and is constantly changing. I examine those influences more fully in Chapter 2.

> Here, it would seem, changes in training have precipitated thoroughgoing changes in dancing. New therapeutic practices and methods, and what could be termed new "philosophies of the body", have given rise to new ways of dancing. Over the last twenty years we have witnessed the maturation and expansion of practices which began as supplements and supports to conventional dance training. Now it is not only possible, but important to identify and describe a different and new dance aesthetic, distinct from ballet and modern dance, and also from the eclecticism of late twentieth century postmodernism. (p. 3)

Dance training practices, influenced by the newly-established field of somatics, are creating, not only a new aesthetic, but new forms, new relationships and new creative paradigms.

> La multiplication de pratiques limitrophes telle que la prise de conscience corporelle et son éventail de techniques et méthodes, l'analyse du corps en mouvement contribuent à faire évoluer l'art chorégraphique vers une nouvelle ère de jeu entre le créateur et l'interprète. Elles permettent de clarifier les éléments mis en jeu dans le spectacle de danse. Le danseur, par la compréhension affinée des processus qui anime son corps et sa danse, peut porter un regard plus critique sur la composition et la création, faire des choix préservant son identité propre favorisant une autonomie plus affirmée. (Schulmann, 1997, pp. 42-43)

Somatic thought, and the practices it has spawned, has become a part of almost every dancer's education (Fitt, 1996; Fortin, 1996; Myers, 1983; Wilson, 1990). The common concepts that are fundamental to somatic techniques and important for their application to the creative process are: 1) integration of body-mind processes; 2) learning through experience and the primacy of process; 3) internal bodily awareness; 4) integrity of the individual; 5) re-education through recognition of physical and emotional, habitual patterns; and, 6) dynamic and vital anatomical imagery (Green, 1993; Karczag, 1995/1996).

> Individuals are encouraged to explore their own inner landscapes for a multitude of choices that may be appropriate for a specific problem. This creative approach offers choice and an affirmation of individual knowledge and power. (Green, 1993, p. 41)

Through various means which include touch, imagery, verbal feedback, and dynamic anatomical visualizations, awareness of one's kinesthetic sense is awakened and continually refined. This emphasis on perception and sensation is paramount to the full participation of the dancer in the realization of contemporary dance works.

> Ces techniques diverses s'élaborent globalement comme des méthodes d'éducation personnelle visant une conscience accrue et approfondie des mouvements et des actes au quotidien. Suscitant un véritable "affinement sensoriel", elles mettent l'accent sur le développement de la sensibilité "kinesthésique", autrement dit des sensations du mouvement. (Després, 1999, p. 8)

For the contemporary dancer, this refinement of the kinesthetic sense has become a true "travail des sensations" (Després, 1999, p. 6) and is employed in the "quest...to unlock the text of the body" (Sommer, 1990, p. 16).

The introduction of these techniques into both the formal education and ongoing training practices of dancers and choreographers, and sometimes directly into the creative process of a specific work, has shifted the responsibility for, and even the source of, choreographic propositions to a more shared dynamic between the choreographer's and dancers' bodies. In some instances, that responsibility has been moved squarely into the dancers' bodies. The dancer becomes a creator, making critical decisions based on internal and external stimuli; her medium is not just the body—limbs organized in space for maximum visibility—but the body's complex internal processes. The dance palate is infinitely expanded by attending to the ever-changing sensation of the present moment: "Il y a là [dans les méthodes de l'éducation somatique] l'idée d'un affinement sensoriel, d'une exploration des limites perceptives, d'une sorte d'illimité historique de la sensation supposant une plasticité immense du corps humain" (Després, 1999, p. 211).

Somatic observations spill into the socio-political realm when we consider the experience of the individual, her health and well-being. If the traditional model of dance-making establishes a hierarchical relationship between the choreographer and dancer where the choreographer is the primary generator of material, then models which solicit increased input from the dancers would seem to suggest a new, more egalitarian model. But, have new models been implemented and have these new models really changed the hierarchical relationship of the choreographer and dancer? How have they affected the experience of the dancer? For example, the demands of choreography are among the causes of the high frequency of dancer injuries (Laws, 2004). If dancers are making creative decisions, does

their physical and psychological health improve? Is the dancer's experience of self and identity affected by compositional devices? Does the dancer feel she is participating in a collective vision or conforming to someone else's? Does her body feel inhabited by someone else? How does the dancer experience the use, distortion or exploitation of her personal experiences? Is the dancer's personal satisfaction and empowerment sacrificed in the name of art?

Inspired by the work of other researchers such as Green (1999, 2001) and Stinson (1998) who have investigated the teacher-student power dynamic as it relates to the body, I am interested in the power dynamics which are played out between choreographer and dancer. Going into the classroom and identifying particular indicators that testify to accepted power and body norms, Green (1999, 2001) examined the impact of: the presence of the mirror and an emphasis on the objectified body of the dancer; the language of the technique class exemplified in words such as "look", "correct" or "proper"; the position of the teacher in front of the class as an ideal model; and, the obligation on the dancer to wear close-fitting clothes which give the teacher access to the external form of his body. She was particularly concerned with how students "give their bodies to their teachers" and supported the students "reclaim[ing] ownership of their bodies" (Green, 1999, p. 81).

In the professional situation, where a dancer is employed (sometimes on an unpaid basis), there seems to be a tacit acceptance that the dancer's body should serve the needs and desires of the choreographer. I want to know how the issues investigated by Green (1999, 2001) and Stinson (1998) in the dance classroom are manifested in the creative process between choreographer and dancer. What are the equivalent rehearsal studio indicators?

1.3 Socio-political Observations

In this section, I examine two aspects that relate to the socio-political concerns of dancers: dancer recognition and property rights.

1.3.1 Dancer Recognition

Having worked extensively in the field as a dancer and a rehearsal director, I am acutely aware of the challenges that exist when creating dance in a highly participatory way. I have observed an uneasiness, even a feeling of exploitation, among dancers that stems, I would conjecture, from a lack of documentation of the different forms the creative process can take.

Montréal dancer Erin Flynn (2005) writes:

> I am going to state the taboo, we [dancers] create too, possibly equally. Generally the choreographer suggests a direction and the dancer investigates the territory. Then the choreographer chooses and directs the work. The initial propositions and secondary choices are of course essential to the creation, but these actions are acknowledged. The fact that dancers are often generating vocabulary, figuring out the mechanics, and inventing the transitions and motivation is not dealt with much.
>
> Choreographers are not evil figures oppressing poor dancers. But the contemporary dance construct does not show the collaboration taking place. It is their creative vision we are trying to realize, but we are the living beings embodying their ephemeral ideas from the beginning. Our sensibilities also define the work generated.

In 1994, I was part of a discourse between Marie Chouinard and the dancers of her company about the dancers' creative contribution to her work. The dancers requested that their involvement in the company's creative process be acknowledged in performance programs. After some debate, no agreement was reached on either the nature of that involvement or the wording of printed acknowledgements. Instead, the discussions brought into focus the differing needs of the dancers and the choreographer for public visibility and created some feelings of polarization. Chouinard's apparent resistance to the dancers' request stands in contrast to my experience working with Boston choreographer Paula-Josa Jones, who took it upon herself to include some kind of formal recognition of the dancers' creative efforts. In her concert programs, Josa-Jones added a footnote to her choreography byline which read, "Movement materials developed in collaboration with the dancers".[4]

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[4] *White Dreams, Wild Moon*, Paula Josa-Jones Performance Works, souvenir program, C. Walsh Theater, Suffolk University, Boston, Massachusetts, May 17-19, 1990.

Recently, several Québec choreographers, including Chouinard, have begun to give some creative credit to their dancers in performance programs. This credit takes various forms: it may be an acknowledgement of the dancers' unique contribution to the creative process, thanks for their participation, or a statement of outright co-authorship. Appendix A provides several examples of program notes collected between 2002 and 2005 that refer in some way to the dancers' involvement in the creative process.

While most Québec dancers probably feel this is a step in the right direction, I suspect that many remain unsatisfied. Working as a rehearsal director, I have observed dancers resist a choreographer's demand for participation. One dancer, even while acknowledgement of collaboration was being given in the program, expressed her discomfort about her contribution to a work, saying that there was too much of herself in it. This kind of resistance brings to mind Hodes' (1989) distinction between modern or contemporary dancers and those who work in more commercial dance enterprises. Commercial dancers tend to withhold themselves from the creative process. If asked to improvise, commercial dancers would judge the choreographer as creatively limited: "Doesn't he know any steps of his own" (p. 14)?

In an interview conducted as part of a pilot project for this research (Newell, 2002-03), another dancer seemed acutely aware when material came from her and when it came from the choreographer. She felt that if the choreographer was capable of performing the movement, then it was hers, if not, then it was not hers and belonged to the dancer who invented it. Sometimes dancers who work for other choreographers are choreographers themselves and are reluctant to contribute too much to another choreographer's creative process for fear of compromising their own work.

At the same time, I have heard choreographers complain when a dancer upstages their choreography. As well, one rehearsal director states that, sometimes, the audience cannot see the choreography because the dancers' egos get in the way. Yet choreographers freely admit that they are interested in those same egos, or at least in some aspects of them (Desnoyers et al., 2002).

1.3.2 Property Rights

The concept and legal status of intellectual property has made its way into the dance community, particularly with the death of Martha Graham and the attendant dispute over who has the rights to continue teaching her technique and performing her work. A lawsuit filed by Ron Protas, the executor of Graham's estate, against her school and company concluded that Graham did not own her work. The ruling stated that she had been only an employee of her company. Therefore, the company, not her executor, had inherited and now owned the works. While the judge's ruling may not have set any precedents, it dramatically brought under scrutiny the concept of intellectual property in dance. Notably, much of the testimony in the case centered on Protas' credibility and whether he had ever learned the Graham technique or could dance any of Graham's dances:

> Many dancers take part in the creative process of making a ballet. Do they have a moral claim on part ownership? Janet Eilber, the former Graham dancer, to whom Protas refused to yield as artistic director, seems to suggest as much. "Protas has certain aspects of the flame," she says, "certain tangible pieces of paper, but there are also the artists who have been Martha's creative collaborators. Ron can't make that claim." By this she means that the ballets live on in the muscle memories of the Graham dancers who performed them. (McCarthy, 2002a)

Ultimately, the ruling was established on a much more prosaic examination of trademark and patent law (MGSDF and Protas v. MGCCD, MGSCD,[5] et al., 2001). Nevertheless, the case does highlight questions of ownership in dance. As legal agreements are worked out in unions and between dancers, choreographers and company administrators, are we entirely clear about what is involved in a creative process, about who should have rights of ownership? Will judges be put in a position to decide if dancers who contribute to the creative process have rights to the work? On what information will they base their decisions? If rights and ownership in dance are to become legal issues, it is important that we, who work in the field, document the nature of the creative process and the dancer's contribution to it.

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[5] MGSDF—The Martha Graham School and Dance Foundation; MGCCD—Martha Graham School of Contemporary Dance; MGSCD—Martha Graham Center of Contemporary Dance

1.4 Goal of Research

My goal in this study is to define the potential roles that dancers play in the creative process and to elucidate the negotiations—spoken and unspoken—which take place between choreographer and dancer to determine those roles. In order to do this, I review existing documentation on the choreographer-dancer relationship in the creative process and propose a conceptual framework which places the choreographer-dancer relationship on a continuum based on the level of the dancer's implication in the creative process. My own model is challenged and refined through an ethnographic study of four one-week, intensive creative processes led by four different choreographers or choreographic teams. I consider how the three lenses mentioned earlier—aesthetic, somatic (including health), and socio-political—overlap and directly influence one another within each process. The objective of this study, then, is two fold: 1) to document several creative processes, thereby identifying the activities that constitute the choreographic process; and 2) to examine the somatic-health and socio-political consequences of those activities on the dancers.

As revealed in Chapter 3 when discussing methodology, these initial goals evolved into a two-part research question during the cyclical phase of data collection and analysis. These questions are: How do compositional practices impact on dancers' roles in the creative process, and what are the somatic-health and socio-political implications associated with those compositional practices?

1.5 Pertinence and Limitations

My instinct since first focusing my attention on the dancer's contribution to the creative process as it relates to the choreographer-dancer relationship has been to project my gaze widely. Rather than limiting my research to one choreographer's or dancer's process, I am interested in observing a broader swath of experience. With little actual documentation of, and much anecdotal speculation about, what happens during choreographer-dancer collaboration, my desire is to present a global perspective. My hope is that a cross-sectional approach will yield the possibility of comparison. In social science research, a cross-

sectional design is one in which the researcher looks at a sample of individuals or organizations at one particular point in time; it is in contrast with the longitudinal approach where the researcher tracks a sample over an extended period of time (Babbie, 2001). This study will examine a limited sample at a precise moment in time. As mentioned previously, dancers are beginning to document—with varying degrees of scholarly rigour—their processes as they relate to a specific dance work or a specific choreographer (Caspersen [William Forsythe], 2000; Hilton [Stephen Petronio], 1998; Huynh-Montassier [Odile Duboc and Hervé Robbe], 1992; Lamirande [unnamed], 2003; Leduc [Lucie Boissinot and Bill Douglas], 1996; Martin [unnamed], 1990). By taking a cross-sectional approach, I hope to provide valuable information which will compliment resources already being developed.

Documentation and examination of the relevant components of the choreographer-dancer relationship may contribute to a better understanding of the nature of dancers' rights to the intellectual property of dance work, and of dancers' demands for better working conditions, demands that may be fulfilled through material gains, affirmation of physical (health) and psycho-spiritual needs and/or social status. Understanding these demands is particularly germane as contemporary choreographers and dancers increasingly participate in unions, company administrations and other social infrastructures.

As stated, while studies are currently being produced that examine the dancer's experience of learning a choreographic work, few directly address the relational component of choreographer-dancer collaboration and negotiation. At the end of her phenomenological study of an appropriation process, dancer Chantal Lamirande (2003) stresses the importance of developing this body of knowledge:

> Cette recherche ne m'a pas réellement permis d'investiguer la dimension relationnelle (chorégraphe, collaborateurs), pourtant elle est une partie primordiale de la capacité d'un interprète à s'approprier l'oeuvre, ses sections ainsi que l'univers chorégraphique...En fait, malgré le caractère unique de chaque démarche, il serait intéressant de refaire la même étude à partir d'une oeuvre comportant une forme en partie fixée, en s'attardant cette fois à la partie relationnelle, une approche de type phénoménologique pouvant cette fois ne pas être adéquate. (pp. 78-79)

The development of the conceptual framework which serves as the point of departure for this research draws on both personal experience and a broad range of modern and contemporary dance literature sources. While some references and comparisons are made to classical ballet, my principal focus is on the dancer's experience and the choreographer-dancer relationship in contemporary concert dance forms. The ethnographic study which challenges the conceptual framework is limited to the experience of the professional dancers matched with four emerging Canadian choreographers or choreographic teams during an intensive week of experimentation. No professional public performance for this work was foreseen. The major focus of the research concentrates, therefore, on the demands of creative process and experimentation, not on those of performance. The data, though collected while observing and notating both the choreographer and dancer's experiences, are analyzed emphasizing the impact of the creative process on the dancer's work. One could imagine taking the same data and analyzing them emphasizing the impact on the choreographer's work. The limits of the research setting are addressed in more detail in 3.3.2.

Finally, on a personal note, I would add that my motivation for looking into the nature of the choreographer-dancer relationship also comes from my work as a creator of dances. For the last few years, I have been creating mostly solos for myself, but have recently started to work with other dancers again. As a deeply embodied, kinesthetic choreographer, my present challenge is to create with other bodies, other beings. In the past, I have relied on how dance material feels kinesthetically in *my* body; now, I want to know how my deep kinesthetic knowledge can inform experimentation involving other dancers without suffocating or invalidating those dancers' personal processes. As a creator, I do not begin with a specific idea which I want to express through dance and I resist the impulse to impose my own experience on my dancer/collaborators. I see myself starting with the raw material before me: my dancers—their education, culture and biography. However, having deeply engaged my creative resources in the work of other choreographers, I find that the difficulties I encountered as a dancer often block my creative impulse to engage as a choreographer with other dancers. Therefore, I wish to better understand the factors that contribute to a satisfying aesthetic, somatic-health and socio-political outcome.

CHAPTER II

CONCEPTUAL FRAMEWORK AND LITERATURE REVIEW

The dancers in most contemporary works today have to produce the material, to think about the scenes, they have to choreograph themselves. So, it ends up that the dancers are also making dramaturgical decisions in a way. They're making the choreographic decisions and they come up with ideas to solve the scenes sometimes.
André Lepecki
(Delahunta, 2000, p. 22)

In this chapter, I propose a conceptual framework for the choreographer-dancer relationship from the dancer's perspective. It is a continuum model of potential dancer roles in the creative process. In the first section, I define each role, examine historical and aesthetic influences on its development and consider each role's implications on the choreographer-dancer relationship. While it is often difficult to isolate the somatic-health issues associated with the roles from the socio-political issues, I have attempted to make distinctions in the two sections that follow. This chapter's second section therefore investigates the four dancer roles from the perspective of somatic-health considerations, while the third section reviews socio-political considerations.

2.1 Choreographer-Dancer Relationship: Dancers' Roles

Throughout the history of modern dance and ballet, people have speculated about the dancer's contribution to any given choreographer's creative process or, in the words of

ballerina Nora Kaye, "where the creator and interpreter take on and leave off" (Newman, 1998, p. 57). As stated earlier, the nature of that contribution depends on the working relationship established between the choreographer and dancer and on the creative process of each individual work. Relationships fall on a continuum between a traditional model and a de-centered model. In a more traditional model, a hierarchy is established; authority and meaning are centered on the choreographer. In a de-centered model, the relationships are more horizontal; authority and meaning are shared.

For the purpose of this study, based on my experiences in the dance community and on my analysis of the dance literature, I have broken down the choreographer-dancer relationship into four possible roles that a dancer can assume in a creative process: he can be an "executant", an "interpreter", a "participant" or an "improviser". These roles fall on a continuum and are not prescriptive; rather, they serve as lenses that bring into focus some of the important issues, such as autonomy, subjectivity and identity, at stake in a creative process. In an actual creative process, elements from more than one role are likely to be in play. Figure 2.1 schematizes this continuum concept of the dancers' roles.

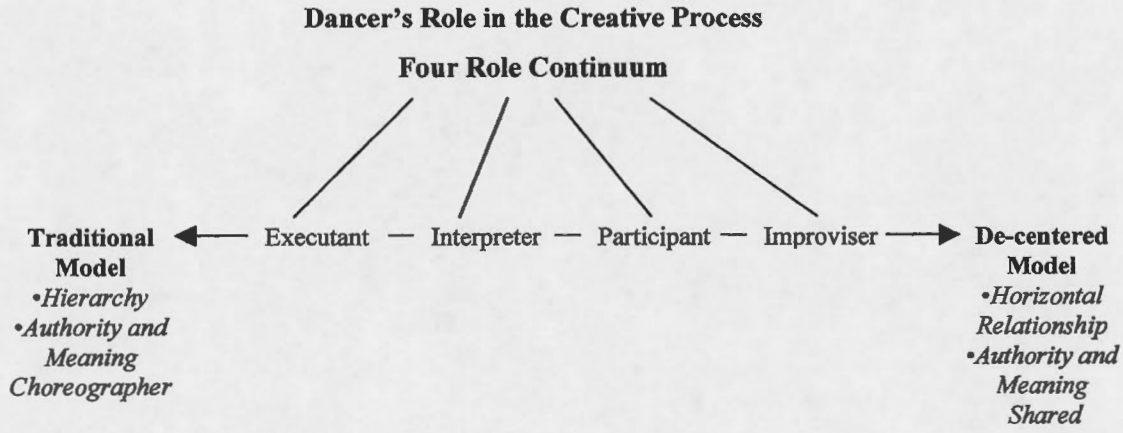

Figure 2.1: Four Role Continuum

2.1.1 Executant

As an executant, the dancer's objective is to reproduce as accurately as possible the feeling, meaning and external shape that a choreographer intends a particular movement to invoke. In this type of relationship, the dancer's subjectivity is not considered: whether the subjectivity be unacknowledged, undervalued, disregarded or simply not addressed, its inclusion involves a loosening of "authority" the choreographer does not accept, a blurring of roles and responsibility that is not a desired outcome for the work.

Dancers are most often executants before they are anything else. Whether introduced to dance in expressive classes that instructed them to imitate natural phenomena or in ballet classes that required them to repeat exactly what the teacher did, reproduction was the means and the end. The professionally-oriented dancer most often goes on to a formidable training process in dance technique that, according to Foster (1997), "constructs a specialized and specific body, one that represents a given choreographer's or tradition's aesthetic vision of dance" (p. 238). The body of the dancer is first and foremost what Huynh-Montassier (1992) calls a "corps policé".

In the modern tradition, these techniques have developed around an individual (e.g. Martha Graham, José Limon, Doris Humphrey), a choreographer who is also a performing dancer, who has codified her personal experience of movement. For Martin (1990), early modernism's emphasis was the "discovery of the self" and was represented by the "fusion of conceiver and performer" (p. 87)—two parts of a three-part "circuit of social relations" (p. 85) which also includes the "consumer".

Martha Graham's work represents an excellent example of this kind of codification and relationship: "By the mid-1940s in Graham's dance-theatre works, the expression of feeling, however hotly enacted, was gradually becoming codified through the development of a Graham vocabulary of movement" (Jowitt, 1994, p. 172). For the Graham dancer, learning the technique means not only reproducing external forms, but agreeing to accept the "lived" experience behind the form. For example, Graham imposed on students her psychological

experience of the "contraction" as an introspective forage into the interior realms of the psyche (Foster, 1997). The position in and of itself—a concave, C-curving of the spine and supporting musculature—could solicit any number of physical and psychological reactions, but Graham assigned this particular experiential meaning to it.

For the executant, this same taming process is repeated in the appropriation of a choreographic work. The dancer is required to adopt the gestural vocabulary of the choreographer. In its most extreme version, the dancer trains in a specific technique, sometimes studying for several years in an official school associated with the choreographer. This training significantly narrows his movement choices. When given a direction by the choreographer, however vague, the dancer will likely respond within the specific confines of the aesthetic in which she has been trained. This is a hierarchical relationship between choreographer and dancers and often promotes hierarchy within the dancers of the company as well (Russell, 1993). Steve Paxton (former Merce Cunningham dancer) has gone so far as to call it a "dictatorship".

> "You handed over your motive [for dancing] in those days to your teachers or choreographers," he explained. "Your motive, your movement sources were determined, controlled by them, and you struggled to be what they were." To Paxton, dancers often ended up looking like neither themselves nor their teachers, but like "watered-down versions" of their teachers. (Novack, 1990, p. 54)

Though a strict rendering of this type of relationship between choreographer and dancer is not highly valued in the contemporary dance of the last twenty years, it is not altogether absent. I present it for historical context and because it represents the traditional notion that power and knowledge belong to choreographers and teachers, not to dancers. Theorists such as Foster (1997) attribute a great deal of responsibility to the role of choreographers and teachers in the construction of the dancer as an artist. Even Bill T. Jones, a child of the democratization of dance brought to the fore by the Judson Dance Theater (Banes, 1993), has become more interested in his "own body dancing" and he longs "for a stronger sense of style" (Zimmer, 1998, p. 2-12). Working closely with video and a rehearsal director, he has begun codifying his improvisations so they can be taught to his company (Morgenroth, 2004). Do even seasoned, highly-skilled dancers like those who work with Jones experience

the appropriation process as virtuosic mimicking? The executant dancer's body becomes little more than a repository for the form of the *other*, the choreographer.

2.1.2 Interpreter

Moving progressively, each relationship of dancer to choreographer to creative process allows for more subjectivity, and thus more autonomy, on the part of the dancer. The interpreter, as I'm calling the second type of role, has more freedom in how he performs movement and is permitted, even encouraged, to draw from his individual experience, including his exposure to a variety of dance and somatic techniques. The choreographer no longer dictates with exactitude the precise feeling, meaning or even external shape of the movement, but opens a dialogue between himself and the dancer's body.

From the interpreter's point of view, the choreographer-dancer relationship is often experienced as multiple dualities: between the choreographer's direction, whether physical or verbal, and the dancer's own inner bodily sensation; between the dancer's own body as itself and the dancer's body as artistic material; between her body as a vehicle for her own expressivity and for the expressivity of the work; and, in acting terms, between the character and the actor (Fraleigh, 1987; Lamirande, 2003). The dancer has her own creative process inside the creative process of the work and that of the choreographer. The dancer is a creator inside a choreography and she strives to keep her autonomy inside this opposition (Quaglia in Bossatti, 1992, p. 41).

Corresponding to my definition of the interpreter, Dupuy (in Bossatti, 1992) sees infidelity and rebellion as important components of the interactive process between choreographer and dancer. Inherent in the process of integration or appropriation of gestural material is a form of sanctioned betrayal: in order to fully in*corp*orate proposed movement, the dancer transgresses, to some degree, the integrity of the original ingredients, a "corps de transgression permanante" (Huynh-Montassier, 1992).

The catalyst for the development of the interpreter's role was, arguably, Merce Cunningham's aesthetic which sought to expose the inherent expressivity of movement and did not impose specific meaning or experience onto movement. At the same time, the move away from stylized, codified techniques, the influence of improvisational compositional methods from the 1960s and 1970s, and the influence of somatic practices on dance training and creative process contributed significantly to the democratization of dance and, as a result, to the evolution of the dancer's role.

More precisely, the role of the Cunningham dancer falls somewhere between the roles of executant and interpreter. A certain measure of freedom was achieved by not obliging the dancer to layer specified experience of, or meaning on, the external shape of movement. Here, Cunningham broke with modern dance pioneers and their fidelity to modernism's emphasis on choreographer self-discovery "which situates dance within the consciousness of the conceiver-performer" (Martin, 1990, p. 89). Cunningham proposed, instead, that movement had an inherent expressivity which could only be revealed by erasing the expressivity of the individual, whether choreographer or dancer, doing the movement. In the same way that he suspended his subjectivity as a choreographer by using chance procedures for choreographic decisions, he insisted that dancers separate their personal experience of the gestural material from the movement forms themselves (Cunningham & Lesschaeve, 1988). Thus, the presence of the choreographer still wielded a repressive power over the dancer's body.

For a "full" interpreter on the hypothetical continuum I suggest, the dancer's body is appreciated as a vehicle through which meaning circulates and passes. The interpreter does not layer a prescribed expressivity onto movement as an executant, or block expressivity as a Cunningham dancer might; rather, he allows the movement to trigger personal experience and expressivity. He meets the choreographer's propositions with valued, inner awareness. He invites a dialectic between inner impulses and outer demands, inner sources and outer influences.

Dance experimentation in the late 1950s, and the 1960s and 1970s, influenced by innovations in music—via John Cage and Robert Dunn—and theatre (Banes, 1993), led to the development of what Eco (1989) calls the "open work" or the "work in movement". The compositional construct of the "open work" serves as a "set of possibilities" rather than a set of explicit directions which manifest in one ideal rendering. The improvisational and aleatory composition techniques employed by the choreographers of the Judson Dance Theatre (Banes, 1993) tacitly acknowledged that the dancer had her own creative process, and thus loosened the strict boundaries between choreographer's direction and dancer's interpretation.

For the choreographer who allows this level of freedom in the dancer's interpretation, the importance of the external form of movement is subordinate to the complexity of sensation it releases in the dancer's consciousness. The use of somatic practices, such as Alexander Technique, Feldenkrais Method, Body-Mind Centering and Skinner Releasing Technique, in the dance community has contributed significantly to the awakening and refining of the dancer's kinesthetic sense. Somatic practitioners and researchers teach that movement and inner experience, or sensation, are correlative processes (Bainbridge Cohen, 1993; Hanna, 1986): in so far as the human body is in constant movement, sensorial information is constantly available to the dancer for use in the service of an interpretation. Adopting the gestural language of the choreographer is no longer a submissive act, or even a transgressive one. It is, rather, a means of accessing the communicative language in the body, the dancer's individual, subjective experience of sensation.

2.1.3 Participant

Again progressing in degree of subjectivity and autonomy on the dancer's part, the third type of role is when the dancer is a participant in the creative process. Participating directly in the generation of choreographic material, the dancer becomes a co-author of sorts. Here, the dancer's subjectivity is fundamental to the conception of the work and collaboration is an essential component of the creative process. Rather than seeing the dancer's subjectivity as an obstacle to be overcome through greater control, the choreographer willingly accepts the

consequences of his diminished authority and intentionally weaves its implications into the work itself, exploiting the dancer's subjectivity as part of the artistic creation. What was previously an interpreter's transgressive act is now seen as a principal motor of creation.

Further expanding Eco's (1989) notion of the performer of the "open work", the participant's place on the hypothetical continuum can be seen when the performer's interpretive role is enlisted as a formal element of the work itself. In other words, at conception, the author considers the performer's subjectivity and devises a role specifically for that unique subjectivity. Instead of reproducing explicit directions or even intervening within a set of possibilities, the participant's subjectivity is solicited in the actual generating of choreographic material.

Origins of the participant's role can also be found in the employment of what Lepecki (1998) calls "ethnographic" compositional techniques. Lepecki proposes that an ethnographic means of composing dance works originated with Pina Bausch and that her methods have spawned a generation of ethnographic choreographers, among them American Meg Stuart and Portuguese Vera Montero.

In an ethnographic creative process, the dancers and the choreographer (and sometimes other collaborators) become a community for study. Each member of the process has a unique biography, education, culture and morphology which mix, co-exist and make up a distinctive community. They may have been chosen for their diversity or for a specific, unifying sociological or personal characteristic. The choreographer, as ethnographer, poses questions, puzzles, propositions and sets up situations to which the dancers respond spontaneously through discussions and improvisations. Specific individual assignments also produce written, danced or otherwise-composed studies. All of these responses are developed or refined in the creative process and become the material around which a work is produced. Given the over-reaching intellectual and emotionally probing nature of the investigations, an interdisciplinary approach is often solicited.

Here the dancer's body is not simply a filter for ideas; her entire being is valued as a ingredient in the work. The choreographer does not propose movement which is then passed through the dancer's inner landscape, as the role of interpreter would require. Rather, she provokes the dancer with philosophical, sociological or political ideas and the dancer invents movement in response. The dancer does not simply listen to how proposed movement resonates in her body, she must go deeply into her body's lived intellectual and perceptual experience and compose.

> Contemporary choreographic practices in Europe are rapidly surpassing the Bauschien "tanztheater" paradigm, with [Meg] Stuart, Jérôme Bel, [Boris] Charmatz and other choreographers plunging more and more deeply into the logic of performance. Such a logic profoundly implicates presence and thus establishes a totally different relationship between dancer and choreographer. The dancer must also be an artist, a co-creator, a collaborator, capable of inventing steps as well as styles or even techniques. (Lepecki, 1999, p. 31)

For many from this new generation of ethnographic choreographers, compositional technique becomes a formal construct to express "la perméabilité des frontières entre toutes les formes de collaboration, que ce soit avec d'autres danseurs, d'autres formes d'art ou la présence des spectateurs" (Irzine, 2001, p. 11). Meg Stuart's *Insert Skin* is a series of installations where performance and visual elements blend and authorship is shared. Addressing the question of borders, these ethnographic choreographers invite process, and even spectators, onto the stage. For Vera Montero and Benoît Lachambre, a large part of the movement in performance is improvised and involves interactive installations. They create compositions with more variables, room for unforeseen and undetermined ends, leaving a kind of virtual space to be inhabited by the dancer's discretions. There is often an intentional sense of chaos that one might imagine is impossible, even undesirable, to repeat. The artistic product is rough around the edges, seemingly unfinished, offering the audience more of an opportunity for deep reflection than a satisfying kinesthetic exchange. Lachambre's works, in particular, are an ever-provocative and unpredictable experience for the audience: one audience member might confront a camera on the way to his seat (*Délire parfait*); another might pass through an installation and cross the stage (also an installation) to take his seat, soon to be swooshed with the hem of the fur coat of a performer moving through the audience (*Confort*

et Complaisance); yet another might be pressed to constantly change his viewing position to appreciate ever-shifting zones of action, the entire performance taking place within an installation (*L'aberration des traces*).

This kind of working process presents many practical challenges for the dancer and choreographer. Some dancers feel exploited as questions of ownership and royalties become important. When working in this highly collaborative, ethnographic way, is it appropriate for one of the artists to continue to call herself the choreographer of a work? Some choreographers have adopted the term "director", leaving no single person responsible for the choreography, while others keep the term choreographer but note the contribution of the dancers in concert programs. William Forsythe has gone so far as to credit choreography to the Frankfurt Ballet as a whole (Caspersen, 2000, p. 35). Vera Montero avoids the issue altogether, at least in discussions, by saying, "I don't make dances, I make performances" (Werner, 2001, p. 29).

These issues of authorship raise questions about the perpetuation of a particular dance creation, a reconstruction's fidelity to an authentic and original artistic product. Can this type of work survive as repertory? Can another dancer truly step into the personal experience of the original dancer? Who teaches the role of that dancer to the replacement? Can the choreographer fully articulate the origins and nuances of the role? Lepecki (1999) claims that "the choreographer must relinquish his investment in reproduction—in contrast to Nijinsky's desires, the choreographer's art no longer requires teachability. Rather, it requires an ever renewed plunge into the logic of each piece, into the specificities of the physical body of each different dancer" (p. 31).

2.1.4 Improviser

The fourth type of role is that of improviser. If in the role of participant, the dancer becomes a choreographer of sorts, in the role of improviser, the dancer embodies the entire creative process. In the moment of performance, he invents and performs movement, creates context, cultivates relationship, and remains responsive to the unknown and unexpected.

The definition of this role includes solo improvisational explorations in performance, or the uniting of a group of dance artists to present a performance of open improvisation. I define open improvisational performance as performance-oriented investigations which take the creative process onto a stage before an audience. With often minimal preparation, a performance is created by the coming together of the unique and diverse experiences of the individuals involved. The performers' backgrounds, experience and training can vary widely, but frequently the practice of contact improvisation is a unifying factor. Performance events are usually produced in a dance context, but the participants may include musicians, visual artists, lighting designers and writers.

The improviser is not only responsible for cultivating and maintaining an acutely sensitive and diversely trained instrument (interpreter) and inventing movement and other theatrical interventions (participant), but also for composing interactions, creating spatial and theatrical relationships, and proposing thematic material, either during performance or when predetermining improvisational structures. The form, as it is practiced, represents an inquiry into the nature of performance, a grappling with the polarities of the stage—premeditated vs. spontaneous action, audience vs. performers, life vs. theatre. The performance state of improvisation is a simultaneous questioning and knowing, forgetting and remembering, being and doing: it is the embodiment of paradox. According to Zaporah (1995): "We must notice what inhibits our freedom, be willing to give up all preconceptions, be truthful, and relax in order to act from lively emptiness" (p. xxii). The improviser brings all her experience to this endeavour.

The history of this type of performance dates back at least to the improvisational performances of the Grand Union.

> For the six years [1970-1976] that the collective performed in studios and at colleges, the Grand Union practiced open-ended improvisation which switched rapidly from surreal dramatic scenes to movement games to personal, conversational encounter, all conceived of as being within a context of extreme individual freedom for the performers. As a member of this group, [Steve] Paxton pursued his interests in finding out how improvisation could facilitate physical interaction and response and

> how it could allow people "to participate equally, without employing arbitrary social hierarchies in the group." (Novack, 1990, p. 58)

Over the last thirty years, alongside the development of contact improvisation, open improvisational dance performance has spread throughout the United States, Canada and Europe. From informal showings that are the culmination of an improvisation workshop involving participants of varied backgrounds and dance experience, to highly polished and produced performances by skilled and experienced improvisers, these performances have grown in popularity and sophistication. The evidence is widespread: numerous symposia or festivals on "spontaneous composition" (Benoit, 1997; Kuypers, 1999); the constant demand for teachers such as Steve Paxton, Lisa Nelson, David Zambrano and KJ Holmes, among others, at international festivals and renowned dance institutions such as the School for New Dance Development in Amsterdam, the European Dance Development Center in Arnhem and P.A.R.T.S. in Brussels; and, the numerous collectives that have formed, such as Klick Clique (Sasha Waltz, David Zambrano, Frans Poelstra, Julyen Hamilton and Mark Tompkins, among others), the Echo Case (Andrew Harwood, Peter Bingham and Marc Boivin) and the Meg Stuart initiated *Crash Landing* which has toured major festivals.

At present, there are artists who are dedicated to researching the act of "spontaneous composition" before an audience and perform exclusively solo and group open improvisation. Some of these individuals include Steve Paxton, Lisa Nelson, Katie Duck, Jennifer Monson, David Zambrano, Dana Reitz and Andrew Harwood. There is also a growing number of dancers who work, or have worked, as interpreters and participants and are now performing open improvisation on a regular basis. For many of today's dancers who possess a finely tuned and highly developed instrument from having worked in diverse creative situations, performing improvisation is a logical step in their artistic expression.

To sum up, from the dancer's perspective the choreographer-dancer relationship in the creative process can be broken down into four potential roles that dancers take in relation to the development of choreographic material. As conceived theoretically, the role does not stay the same throughout a given process; rather, the dancer can move between the diverse

demands of each. It remains to be seen whether this theory is accurate and, if so, what factors influence the changing of roles during a particular process.

Since first devising this conceptual framework in 2002 in order to more deeply understand my twenty years in the dance field, I have encountered other attempts to delineate what a dancer does with respect to the demands of a given choreographer or creative process. Of those, Butterworth's (2004) model is distinctly apolitical, while Russell's (1993) stresses the political nature of the choreographer-dancer relationship.

From a pedagogical perspective, Butterworth (2004) presents a continuum framework of five distinct approaches to the choreographic process. In each process described, the choreographer and dancer take specific roles. For example, when the choreographer acts as an "expert", the dancer acts as an "instrument", or when the choreographer acts as a "collaborator", the dancer acts an a "co-owner". The preceding two examples provide the poles for Butterworth's "Didactic-Democratic Spectrum"; one end of this spectrum emphasizes a "directed" approach and the other a "cooperative" one. Seeking to bring the educational and professional domains into alignment, Butterworth investigated—through historical research and personal experience—the choreographic practices and dancer/choreographer relationships in the United Kingdom artistic and educational communities over the development of modern dance until the present. She reduced her substantive research, from historical documentation and direct observation, into a 5-point continuum model designed for the educational community. The three other possible relationships, which fall between the two poles already mentioned, are: choreographer as author and dancer as interpreter; choreographer as pilot and dancer as contributor; choreographer as facilitator and dancer as creator. Her model attempts "to strengthen the interrelationship of theoretical underpinning to practice, and of practical research to relevant theory" (p. 64). Although sometimes implicit, the somatic and socio-political consequences of aesthetic practices are not addressed in Butterworth's learning and teaching model.

From a decidedly political point of view, Russell (1993) proposes three heuristic models of the dancer's "work" in a creative process: 1) the dancer and choreographer collaborate; 2)

the dancer subordinates himself to the choreographer's "charismatic authority" (p. 196) and becomes a kind of indentured servant for the choreographer's vision; and 3) the dance work is reduced to a commodity and the dancer is merely a component of that commodity. His models bring into relief important socio-political consequences for the dancer's work. For example, some dancers feel the "cult of charisma" (p. 197) as a transcendent experience and others as a loss of identity.

One could imagine these roles existing on their own merely as different ways of working, different ways of employing a dancer in a creative process. However, when examining the four roles on a continuum between choreographer-centered authority and a de-centralized authority, many somatic-health (body) and socio-political (power) factors become apparent. For example, depending on whether subjectivity is suppressed, negotiated, employed or implicit, the dancer's body is represented as an object or experienced as a subject. The kinds of experience valued (external, internal) have consequences for an individual's access to and appreciation of their own personal knowledge.

2.2 Somatic-health (Body) Considerations

Lavender (2005) proposes three metaphors for how choreographers perceive the bodies of their dancers: 1) as a surface on which to project ideas; 2) as a vessel into which ideas are poured with the understanding that the ideas, like ink, will change colour as they interact with the contents of the vessel; and 3) as an already full container from which ideas can be drawn. These metaphors contain certain assumptions about the dancer's ability and freedom to access somatic knowledge, whether through external mimicking (an externalized view of the body) or internal sourcing (an internalized view of the body), or some combination of both.

Preston-Dunlop and Sanchez-Colberg (2002) explain that dance works make ideas tangible through a body's "corporeality" or its "reification". Corporeality emphasizes the human body in all of its complex biological, psychological and cultural processes, whereas reification is achieved through a "negation of all things dialectic concerning the body as socio-political" (p. 10). Corporeality is linked to the concept of "embodiment" which

involves the "whole person, a person conscious of being a living body, living that experience, giving intention to the movement material" (p. 7). Making reference to the concept of a continuum, Preston-Dunlop and Sanchez-Colberg (2002) see choreographers' attitudes towards their dancers' bodies as exemplified in the "actional material" (p. 73) they give the dancers to perform. At one extreme is the "reified object" (p. 70) of Cunningham's dancers who strenuously perform computer generated movement sequences. At the other are the "gendered, individual and fully human people" (p. 73)—unmistakably human in their often nude state—of Lloyd Newson's DV8.

The binary established when the body is experienced through its corporeality or represented through its reification is a very real—even perhaps necessary—part of the dancer's experience. It triggers other binary relationships, such as self/other, internal authority/external authority, mind/body, and private/public (Fortin, 2003). The extent to which these binaries are balanced or integrated in the creative process depends, in part, on the myriad influences that comprise the relationship of each individual—whether choreographer or dancer—to her body.

Foster (1997) and Dempster (1993) explain how dance inscribes the body. Foster (1997) examines the concept of dance techniques and how the dancer's "demonstrative body" negotiates between a "perceived and tangible" body and an "aesthetically ideal" body to construct a self. In describing how the dancer fashions that self, she emphasizes the forces and demands of choreographers and aesthetic traditions, while minimizing the influence of the individual's internal stimuli. Dempster (1993) identifies three conceptions of the body which correspond to three genres of 20th century dance and which reflect the "social, cultural and political values of the time in which they originated" (p. 160). The body of the classical dancer "is a body orientated to display and to a celebration of outwardness, but this disclosure is highly regulated and ordered" (p. 160). The body of modern dance functions "as a medium and vehicle for the expression of inner forces. The spatial and temporal structure of these dances is based on emotional and psychological imperative" (p. 161). The postmodern body involves "a deconstructive process, involving a period of detraining of the dancer's habitual structures and patterns of movement. ... The dancer [then] reconstructs a

physical articulation based on an understanding of what is common to all bodies and what is unique to her/his own" (p. 165).

Certainly, Dempster's (1993) classical dancer fits the aesthetic demands as outlined in the executant's role. Her body is shaped, molded and regularized from a young age to the demands of a specific movement vocabulary and aesthetic tradition[6]. If the representational body is not the only possible dancer's body, it is at least valued over an experiential body. Moreover, in the classical tradition, work as a choreographer is rare, particularly for the female dancer, because "orthodox ballet training tends to suppress precisely those qualities of independent judgment and self-definition considered essential to the choreographic development and innovation" (p. 161). The modern dancer's body would seem at first glance to give the dancer the freedom allowed in the interpreter's role. However, while "moving from the inside out" (Humphrey in Dempster 1993, p. 162) and an "individualized subject" (p. 162) were guiding principles of modern dance creators, these ideals were not necessarily practiced in the transfer of ideas to the dancer, especially as a choreographer's personal movement became codified into a dance technique.

> As the principles of modern dance have become progressively codified into systematic techniques, the concept of the "natural" body pre-existing discourse can no longer be sustained. Modern dance, now distant from its creators' originating ideas, is passed on through highly formalized training programmes; and, like the classical system, this training involves erasure of naturally given physical traits and processes of reinscription. (Dempster, 1993, p. 162-163)

Many professional dancers submit to a formidable training process of dance technique, which inscribes the body with certain aesthetic, physical, and cultural characteristics. Embodying a technique is embodying a culture with its attendant attitudes toward clothing, sexuality, distribution of power, knowledge and the role of the personality (Preston-Dunlop & Sanchez-Colberg, 2002). Traditional pedagogical practices that are still the norm in most dance

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[6] This does not mean that all ballet dancers are only executants. I am generalizing for the sake of analysis and still contend that in any real life creative situation, a dancer may operate anywhere and everywhere on this hypothetical continuum.

teaching institutions seem to perpetuate a hierarchical relationship between choreographer and dancer.

> In general, the dancer is not encouraged to speak up—not barred from it, necessarily, just led to believe it is irrelevant to training. Yet that seems to engender an attitude of submissive obedience, often only counterbalanced by disgruntled grumblings in the changing room. It neither promotes directness between teacher and student, nor lays down a blueprint for openness between choreographer and dancer. ...
>
> The conventional pattern of training follows orthodox lines: an individual—the teacher—faces and instructs a group, tells them what to do, and they obey. Methods of intimidation, ridicule, or humiliation, now discredited in conventional education, seem the norm in some areas of dance, as though the only way to learn is to have endless faults exposed. In extreme examples, it borders on abuse. (Lunn, 1994, p. 26)

Many techniques promote a process of reification or domestication of the body that emphasizes external ideals. One might wonder how a dancer is expected to cultivate personal knowledge, an imaginative inner life, a deep capacity for internal listening and sensing, and confidence in her innate creative response when indoctrinated through this method of perpetual invalidation.

As discussed in 2.1.1, in spite of ideals based on inner expression and the subjective representation of a symbolic world, dance continues to encourage an emphasis on the objectified body and thus many modern and even contemporary dancers feel the pressures of the executant's role. Fortin (2002b, 2003) believes that theorists such as Foster (1997) attribute too much responsibility to the role of choreographers and teachers in the construction of the dancer as an artist. Traditionally, power and knowledge are in the hands of choreographers and teacher; dancers learn by conforming to and reproducing external, aesthetic ideals. But, an important limitation of learning through reproduction is that dancers are not always able to convert what they see into what they feel, into a personal response. And it is this personalized experience which cultivates a rich and profound contribution to a choreographic work and is so in-demand in the contemporary dance aesthetic. Salosaari's (2002) research into multiple embodiments of ballet vocabulary showed the difficulty

classical dancers encountered when, after years of being trained through reification, they were asked to act "corporeally" by post-modern choreographers.

Green (1999, 2001) has examined the role of what Johnson (1992) calls somatic authority, "a focus on and affirmation of what goes on inside the body rather than a sole focus on what the body looks like and how it 'should' behave" (Green, 2001, p. 157), a focus on the dancer's ability to access and value personal experience and, thus, to question dominant meaning systems in dance. Looking at dance education practices, Green (2001) parallels the dance teacher-student relationship with that of the society and the individual. She applies Johnson's (1992) contention that society maintains the myth of the mind/body split in order to perpetuate somatic weakness and to disconnect us from the sensory self that informs our somatic authority. An emphasis on external ideals contributes to a dancer's distrust of, and desensitization to, sensory impulses from within and encourages conformity to a dominant system. It would not be a great leap to suggest that the choreographer-dancer relationship operates within the same construct: the dancer, having been trained in a particular movement system, enters the rehearsal realm with the same distance from his somatic authority, and is vulnerable to the same potentially destructive forces of disempowerment, abuse and loss of identity.

If the dancing body is a product of the values espoused by a particular social, political and cultural environment, then Dempster's (1993) postmodern body reflects the values of a culture influenced at once by philosophical notions of the "lived body" at the junction of phenomenology and existentialism (Fraleigh, 1993), and by traditional eastern thought. This is the fertile ground in which the numerous therapeutic body practices that now belong to the field of Somatics developed, and in which creative processes in dance diversified.

> Postmodern dance foregrounds the kinesthetic and the tactile and denies the privilege of a universalizing gaze. In asserting the materiality of the dancing body, it affirms the specificity of each dancing presence, of each body's lived experience. (Dempster, 1993, p. 166)

2.2.1 Somatics and the Four Roles

The term "somatics" was coined by Thomas Hanna (1986) in the late 1970's as an umbrella term for diverse body-mind practices that were developed and gained popularity and recognition throughout the 20th century. These techniques are a blend of eastern meditative traditions, which engage the mind in concentrated attention, and western scientific advances, which have deepened our knowledge of the biological, physical, and psychological processes of the body. The body in motion is their theoretical and practical base. Somatic practices include: Alexander Technique, Feldenkrais Method (Awareness through Movement and Functional Integration), Pilates, Body-Mind Centering, Ideokinesis, Bartenieff Fundamentals, and arguably many others (Wilson, 1990).

Rejecting Western culture's preoccupation with the dominance of intellect over intuition—of mind over body—the developers of somatics practices, such as F.M. Alexander and Moshe Feldenkrais, viewed physical, mental, emotional, and spiritual aspects of human life as part of an organic whole, not as distinct and separable entities. Most somatic techniques are exemplified by a deep commitment to process and change; they discourage ideal images and specific ends or products. Built into the terminology of Alexander, the concept of "means where-by" emphasizes the process over the end result or ideal product, which is characterized by "end-gaining". This emphasis on process directs the practitioner's attention to "increased proprioceptive communication through awareness and observation of inner sensations" (Green, 1993, p. 38). Self-awareness leads to a deep respect for each individual's unique interpretation of stimuli. Responsibility for one's own learning and growth is encouraged as no one, correct way is ever privileged.

Since at least the 1980s, application of somatic practices in dance has been wide-ranging and influential. A large and growing body of research (Fitt, 1996; Fortin, 1996, 2003; Green, 1993, 1999; Kuypers, 2001; Karczag, 1995/1996; Myers, 1983; Wilson, 1990; to mention merely a few) is now available on how dancers apply somatic practice to improve dance technique, prevent and heal injuries, and develop expressive capacity. Their employment varies from dancer to dancer. Some will merely use somatic practices as a band-aid to get

through a particular work-related challenge, while others will adopt the holistic ideology behind them and reconsider their relationship to dance as a result (Fortin, Vieira & Tremblay, 2007).

The executant, as characterized above, is not likely to take advantage of somatic techniques, except, perhaps, those techniques such as Pilates that offer supplementary methods for achieving external aesthetic ideals or for preventing and recovering from injuries. However, one could even dispute the executant's notion of injury and to what extent she can even be aware of its consequences. Turner and Wainwright (2003) examine the institutionalization of ballet and argue that "the ballet injury is socially constructed, because a ballet dancer may be expected to dance with a certain level of strain or injury" (p. 284). Citing Bourdieu's sociology of the body, Turner and Wainwright (2003) use the ways in which dancers treat their bodies to reveal the values at the core of social institutions—in this case ballet. In general, the values esteemed in the ballet society are not aligned with the concepts of somatic practices.

The concepts of somatic thought have been instrumental in the delineating the dancer's role into interpreter, participant and improviser. Two aspects of somatic thought have been particularly influential: One aspect—the physical—relates to the techniques themselves, the methods for accessing sensory information and how that information is categorized, in particular the privileging of the kinesthetic sense. This aspect can be associated, though not exclusively, with the interpreter's mediative role. The other aspect—the socio-political—relates to the development of somatic authority which is engendered when practicing somatic techniques. Furthermore, researchers associate somatic authority with an impulse to work for personal and social change (Green, 1993, 1999, 2001; Fortin, 2002a, 2003).

> [The study results are] consistent with the application of somatic practice as a vehicle for social change and [Don Hanlon] Johnson's call for creative expression that resists authoritarian structures and moves toward an inner somatic sensibility in order to reconnect to bodily authority and challenge dominant meaning systems. (Green, 1993, p. 319-20)

This latter aspect could be allied with the participant and improviser's (and to a certain degree to the interpreter's) more independent role as a social being with a personal body of knowledge.

Essential to the aesthetic behind work that is informed by somatic practice is the elevation of sensation—not simply the five senses that dualistic western thought has made dominant, but also the highly-valued kinesthetic sense—to the status of formal element in the choreographic process where "la sensation est un concept" (Després, 1999, p. 243).

> L'intensité et la diversité des sensations des danseurs sur un plateau produit une multiplicité de simulacres qui sont autant de fictions indépendantes de toute volonté de construction, de narration, de symbolisme. ... Le travail sensoriel multiple du danseur porte en lui-même une fiction originaire qu'il pourrait très bien se contenter d'exploiter sans aller chercher à hue et à dia telle ou telle inspiration : il suffit qu'il travaille fondamentalement sur ce qu'il produit par sa propre sensorialité. (Bernard, 1993, p. 64)

Equally important to contemporary aesthetics is the belief that the dancer's experience of sensation is communicated to, and contributes to the meaning gleaned by, the spectator.

> Le mouvement de l'autre met en jeu l'expérience propre du mouvement de l'observateur : l'information visuelle génère, chez le spectateur, une expérience kinesthésique (sensation interne des mouvements de son propre corps) immédiate, les modifications et les intensités de l'espace corporel du danseur trouvant ainsi leur résonance dans le corps du spectateur. (Godard, 1995, p. 227)

Perception of sensation is a potent resource for the interpreter (as well as the participant and the improviser, in so far as the continuum is an accumulation of skills). Somatic techniques help him educate his consciousness and develop sophisticated means to work with his sensory experience. Research has established that movement triggers sensation: "Humans perceive a sensory impression only of that for which they already have an established motor response" (Hanna, 1986, p. 5). Movement provokes sensation which is translated into images through perception; similarly, images can stimulate movement. For the dancer, this reciprocal relationship creates a kind of continuum from movement to image. The individual

images aroused depend on the dancer's previous experiences of movement as would be the case for any of the senses (Bainbridge Cohen, 1993).

Godard (1995) further suggests that the human body's management of its relationship to gravity already presents an individual with psychological influences even before considering movement through space or expressive intention.

> Tout un système de muscles dits gravitaires, dont l'action échappe pour une grand part à la conscience vigile et à la volonté, est chargé d'assurer notre posture ; ce sont eux qui maintiennent notre équilibre et qui nous permettent de tenir debout sans avoir à y penser. Il se trouve que ces muscles sont aussi ceux qui enregistrent nos changements d'état affectif et émotionnel. Ainsi, toute modification de notre posture aura un incidence sur notre état émotionnel, et réciproquement tout changement affectif entraînera une modification, même imperceptible, de notre posture. (p. 224)

If movement is the "first perception to develop" (Bainbridge Cohen, 1993, p. 114) and the muscles that adjust to the pull of gravity (the movement most basic to human existence) also "record" our experiences of movement, then by refining one's capacity for inner perception, one can tap into an archive of personal experience and indeed "unlock the text of the body" (Sommer, 1990, p. 16). The interpreter's body is a kind of canvas: as proposed movement interacts with the senses, the experiential body creates the painting; imposing an image on movement—in response to external stimuli—adjusts the quality of the movement; dropping deeply into sensation, the dancer allows images to emerge which provide a creative context.

Somatic awareness helps dancers cultivate this image-movement continuum. A creative process, such as that of Trisha Brown, may call for the interpreter's role, but require the dancers to merely adopt an observational approach to the gestural material. The dancer may remain continually present to the sensation triggered by the movement, but will not necessarily harvest specific states or bring images to consciousness.

> Dans la danse de Trisha Brown, il n'y a plus la "sensation" intérieure, réceptive, d'une part, et la "conscience" de l'extérieur, active, d'autre part, dont le rapport se jouerait sur le mode de l'approche et de l'éloignement, de la séparation et de la fusion, mais la sensation est directement conscience ou l'inverse, et ce continuellement. Le geste coïncide avec la sensation-conscience des processus. (Després, 1999, p. 171)

Another creative process may call for the participant's role and require the dancer to harness either physical material from improvisations instigated by images, or images aroused by physical explorations, for inclusion in a choreographic work.

Most improvisers have a sophisticated relationship with their body's mechanics—biological, anatomical and psychological—and rely on their perceptions of those complex interactions as sources for performance. When improvising, Steve Paxton refers to seeing from the inside and working with "a pattern of energy in the body" (Benoit, 1997, p. 49). Julyen Hamilton explains that "the compositional decisions, made in the moment of improvisation are created from a broad range of systems in the body" (Benoit, 1997, p. 199). Katie Duck explains: "I'm hearing the environment and I'm referring to areas of my nervous system that remind me of positions and graphic design that I can fulfill" (Benoit, 1997, p. 259). Daniel Lepkoff sums up well this approach when he states that his "dancing is a research into the response mechanisms of the body and becoming conscious of those mechanisms. And appreciating them as expressive, as having form and meaning, and having the potential to fill the frame—the dance frame" (Kovarova, 2002, p. 41).

2.2.2 Somatic Practice and Creative Process

In a study which examines the choreographer-dancer relationship in creative process, it is also relevant to consider the similarities between contemporary creative process practices and somatic practices. A wide range of somatic practices exists, from the more functional to the more expressive. Practices on the expressive end of the spectrum—such as Skinner Releasing Technique and Release Work, which employ evocative, poetic images to both re-educate neuro-muscular patterns and coax the body into creative improvisational explorations—can look a lot like a contemporary dance creative process. Ideas from philosophy, psychology, and sociology that contributed to the development and dissemination of individual somatic practices also informed the questions posed by post-modern artists. American choreographer Trisha Brown, among other artists of the Judson Church era, sought to reduce movement to its most essential expression. Deeply influenced by the investigations of other post-modern

dance artists such as Anna Halprin, Brown asked: What is a danced movement? What is a movement? What is a pure movement? What drives movement? What belongs to the body and can it be disengaged from cultural experience? (Després, 1999) Her reductive explorations led her to explore the kinesthetic sense, specifically the body's response to gravity.

Studying the relationship between creativity and somatic practice, Green (1993) examined theories which describe creativity partly as a developmental process involving stages, such as preparation, incubation, illumination and verification. The idea of a preliminary inspirational and a subsequent work phase—primary creativity and secondary creativity—is of particular interest in this analysis because the concept of two phases can add to the theoretical base from which to differentiate the dancers' and the choreographers' work. The inspirational phase is characterized by "a heightening of sensory experience and little conscious effort" (Green, 1993, p. 61) and is similar to somatic experience where insights emerge from a relaxed, or even altered state, or while inhibiting a habitual pattern. Qualities associated with this process include: courage; openness; patience; confidence in oneself; and an increased ability to invoke imagination, to contain discontinuity and ambiguity, to self-actualize, and to self-surrender. Psychologically safe environments created through somatic practice—environments which suspend judgment, encourage self-initiated, experiential learning, and the recognition of personal uniqueness—can support the cultivation of these qualities.

2.3 Socio-political (Power) Considerations

Considering dancers' roles in the creative process from the somatic-health perspective has already brought into relief some relevant socio-political issues. The way choreographers view the dancers' bodies—whether as objects or subjects—will affect the dancers' access to internal knowledge, to somatic authority and to critical questioning. The level of dancer subjectivity in a creative process—whether suppressed, negotiated, employed or implicit—will influence the dancer's sense of agency and self-determination (Askar, 1994; Thomas, 2003). The holistic philosophy behind somatic practices, and to some extent

choreographic processes that have been influenced by them, would theoretically put dancers in a better position to exercise personal power, to contribute to a creative process, to think critically and to protect themselves from exploitation.

Other related socio-political factors such as overt power relations in the creative process—expressed through hierarchy or the situating of authority through favoritism—create an atmosphere of competition which can lead to disempowerment, dependence and loss of identity (Russell, 1993). The maintenance or dissolution of hierarchy also has a profound effect on a dance company's, or a dance work's, economic viability (Russell, 1993; Thomas, 2003). The identity and value of repertory—the re-creation or re-construction of dance work—is called into question when considering the individual dancer's unique contribution (Lepecki, 1998; Thomas, 2003). However, it is primarily through remounting rights that unions have been able to gain a foothold when negotiating for the recognition of the dancer's creative work (Mongrain, 2005). Even so, limited documentation of the creative process—documentation which would elucidate how labour is apportioned in those processes—threatens to stall efforts toward greater recognition. In this section, I first present the documentation of one such process which examines the fluctuations of authority in the creative process from a sociological perspective. Then, I briefly look at dancers' attempts to mobilize their power and to improve working conditions as they relate to the choreographer-dancer relationship in the creative process.

2.3.1 Power and Authority in the Creative Process

Stuart Hodes (1989) has pointed out that almost all rehearsal activity has been undervalued in the chronicling of dance. He feels "rehearsal histories" would shed light on some of the following questions:

> Does the choreographer demonstrate every movement, describe it, ask the dancers to respond to specific directions, to images, and so on? How much and what kind of work is done before the choreographer meets the dancers?...What does the choreographer say to the dancers? What is the relationship of the choreographer to the dancers; for example, relaxed, distant, friendly, or authoritarian?...What creative role do individual dancers play? (p. 12)

Hodes wonders if recording certain interpersonal conflicts or disputes is relevant. From a cultural studies perspective, examining these disputes may reveal important hidden assumptions:

> Cultural studies scholars strive to reveal the complicity of certain representational systems with continuing systems of social oppression and to better understand how social "subjects" (the individuals who make up collectivities) are constituted by and, in turn, manipulate these representations and their meanings. (Desmond, 2000, p. 43)

Examining an artistic process through its social relations, Martin (1990) gives a rare comprehensive documentation from the performer's perspective of a 10-week creative process from first rehearsal to performances. It is an ethnographic account of the dance-making process. The dance in Martin's (1990) study begins on the choreographer's instigation, in her bringing together a group of individuals who will form a dance company, or "social body". "Against the singularity of choreographic authority is the collectivity of the company that constitutes totality. The dance will develop in the dialogue between these two." (p. 98) In the beginning, the connection between the dancers is only through their relationship to the choreographer. But, as the creation of the dance progresses, they carve out their own identity: "Totality, then, is not the group of dancers themselves but what they are capable of producing as a group, facilitated through their exchange with authority" (p. 98).

For this examination of how the choreographer-dancer relationship in the creative process impacts on the dancer's work and its concomitant somatic-health and socio-political implications, Martin's (1990) study offers important insights into the fluctuations of systems of authority as they are played out through specific dance-material-generating activities undertaken in rehearsal. The rehearsal period progresses from tightly structured activities based on pre-constructed phrases to improvisational tasks whose objectives are either to solve particular kinetic or thematic problems, or to respond to potential performance situations. The transfer of authority from the choreographer to the dancers is made manifest in part in the progressive unfolding of these compositional operations.

Martin's (1990) rehearsal process begins with individual phrases invented (in advance and outside of the present incipient process) by each dancer and which emphasize his personal virtuosity. Each phrase is learned by the entire group of dancers. The phrases then undergo editing (eliminating, rearranging, simplifying), musical calibration (set to counts), and casting and sequencing by the choreographer. Up to this point, authority can be found in several places: the choreographer; the musical counts that have been assigned to the movement; and the "phrasemaker", the dancer who invented the original phrase. In addition, since the dancers have all studied at the same dance school, technique also serves as a unifying element which has an authoritative influence. And, technique is the element most present in the beginning when creating and developing the phrase-based section. "While technique is a totalizing element, it structures a particular type of totality compatible with its subordination to authority" (p. 102). Like Preston-Dunlop and Sanchez-Colberg's (2002) observation of the dancer's body "reified" through technical training, Martin (1990) acknowledges that the traditionally trained dancer has a submissively predisposed relationship to authority. This predisposition no doubt affects the relations inside the creative process.

At a certain point, the emphasis of movement-generation activities shifts to improvisation on the part of the dancers. They become "bodies [the choreographer] taps for their kinetic history" (Martin, 1990, p. 106). The increasing role of improvisation as a movement source—whether through kinetic problem solving or image realizing—mitigates the mounting sense of boredom and detachment the dancers experience when continually repeating fixed movement sequences with no new contextual feedback.

> [Improvisation's expanded presence] both presupposes and transforms dancers' roles from executors to partners in conception. The dancer's apathy is the gap between their hitherto dependence on the choreographer for meaning (on relations of authority) and their emerging communal experience as creating its own demands for meaning. (p. 112)

When improvisation is first introduced, the choreographer maintains the responsibility for harnessing what will be integrated into a choreographic structure. However, as trust is established, the dancers are given tasks as a group and are left to make their own choices.

They are "granted the autonomy to build their bridge between themselves and the audience" (p. 114).

The distinction between technique and improvisation is at the root of Martin's (1990) assessment of layers of authority. For him, technique's authority, which has governed the creation of the phrased-based section, is synonymous with replication. As a "unit of exchange" (p. 112) when working this way, technique is employed as a means of resolving problems and adjudicating conflicts between dancers. It is used to help decide whose option is to be adopted. "The dancers who 'lose out' in the decision must abandon their own way (which has transcended technique) and pass through the technical in apprehending the new step or path" (p. 112). The dancer moves from invention in the participant mode to reproduction in the executant mode.

The poles of this "dichotomous" (Martin, 1990, p. 116) working process—technique and improvisation—yield different "totalities" for the dancers. The technical stresses an "external authority" (p. 115), detachment and acquisition. The self is in relation to the other as the self strives to embody the other through reflection, reproduction and re-creation. The improvisational serves as an entrance to "interior landscapes" (p. 115) and provides a sense of limitlessness. As such, it is at the heart of making meaning, an operation conventionally restricted to the choreographer's role. "The dancers, acting on their own history of improvisation and calibrations, are at the core of the choreographic process." (p. 114) Martin (1990) acknowledges that the process he is examining, given its emphasis on the phrase-based section as a creative process anchor, is dominated by authorities aligned with the technical and external. Nevertheless, the dancers in Martin's (1990) study do journey through a progression of compositional practices, a transfer of authority from the choreographer to the totality, which resembles the progression from executant to improviser, from external to internal authority, that I have proposed here.

> That the dancers can go beyond the directives of the chorographer while embodying, to some extent, her role [as conceiver] is evidence of the assent of totality in the choreographic process and, also, the internalization of authority. The choreographer has granted the dancers the autonomy to choreograph through totality, while the

> dancers, in the development of their internal community have granted the means. (p. 118)

2.3.2 Contracts, Compacts and Unionization

Working conditions for dancers in Canada are improving. This shift is being realized through both legislation and grassroots mobilization (Andrews, 2004; Bowring, 2004). However, when linking the choreographer-dancer relationship with somatic-health and socio-political implications for dancers, discrepancies in social and economic status between the choreographer and dancer continues to be of concern. Equally, important issues of ownership rights are yet to be resolved. Though the situation may have changed since her article appeared, according to Guerrier (1993) these issues also concerned dancers in France:

> Le choréauteur est excessivement valorisé par rapport à l'interprète. Il est protégé par les lois sur la propriété intellectuelle et artistique, alors que l'interprète ne dispose, dans les circonstances les plus favorables, que de droits "voisins" (cf. code français de la propriété intellectuelle et artistique, loi de juillet 1992). (p. 24)

In the present context, my intention is not to provide a comprehensive history of dancers' organizations. Some reference to events and circumstances which have led to various forms of response to dancers' demands for rights, however, can illuminate the reciprocal relationship between diverse dancer roles in the creative process and somatic-health and socio-political factors.

In 1980, Canada signed the UNESCO Belgrade Convention and agreed to address issues concerning the status of the artist. Since then, numerous committees, reports and organizations have contributed to improved working conditions, recognition, funding, training and access to social programs for artists (Andrews, 2004). In Quebec, the unionization of dancers began in the early 1990s and continues today. The first collective agreements between dance companies and Union des Artistes (UdA) representing dancers were signed in 2003 and the UdA perseveres with its mandate to implement collective agreements with all practicing choreographers.

Much of the struggle in the early stages of Quebec unionization centered around whether and how to distinguish between salaried dancers who work exclusively for one dance company and self-employed dancers who work for many different choreographers on a contractual basis. It is worth noting that the distinctly different nature of the work in these two instances can produce two distinctly different dancers with distinctly different somatic-health and socio-political concerns (Foster, 1997; Martin, 1990). In 1996, referring to the status of the artist law in Quebec (cf http://www.mcc.gouv.qc), the UdA decided that, by definition, a dancer was self-employed and that their jurisdiction could only be over self-employed dancers and not salaried dancers. As soon as a company put its dancers on a year-round salary, those dancers fell out of the jurisdiction of the Union. By contrast, in Ontario, salaried dancers take priority in unionization. Having previously represented primarily ballet dancers, Canadian Actors Equity Association (CAEA) won the right in 1996 to represent all dancers even though nearly ninety percent of dancers in Canada were not CAEA members and felt they "need[ed] to determine their own human relations approach in terms of bargaining, one that is consistent with the philosophy and methods of creating and producing dance" (Andrews, 2004, p. 177). For self-employed dancers in Ontario, the Canadian Alliance of Dance Artists (CADA) has constructed a document called "Professional Standards for Dance" (PSD) (Canadian Alliance of Dance Artists, 2003) which acts as a blueprint for an agreement between choreographers and dancers. But, CADA has no legal mandate to represent dancers when arbitration is necessary.

The dance community in New York City has followed a similar path to that of CADA. With only salaried dancers—those who work with major ballet companies and a few large modern troupes such as Alvin Ailey and Merce Cunningham—represented by the American Guild of Musical Artists (Lee & Bartosik, 2004), the community has drafted a working document entitled "The Dancers Forum Compact: For A Working Relationship between Dancers and Choreographers" (Dancers Forum, 2002) for non-salaried dancers.

Returning to Quebec, the UdA's initial focus was on dancers' health and job security. Though both sides accept that risk of injury is an inevitable part of the creative process in dance, negotiators wanted choreographers and companies to share the responsibility for

injury with dancers. The UdA recognized that choreographers could, and did, take risks with impunity (Mongrain, 2005). Lacking representation, a dancer's career could end as the result of action taken in a creation process, and the dancer would have no recourse to financial compensation. In response to this situation, contract clauses regarding excessive risk have been negotiated. Other concerns that relate to health include: appropriate scheduling of work and rest; environmental safety, such as studio and stage floors; and nudity.

In negotiations for both the UdA's collective agreements and CADA's Professional Standards for Dance (PSD), attempts have been made to gain recognition for the dancer's work in the creative process. Issues discussed have included: royalties; copyright; billing in programs, on publicity and in the media; rights to dancers' images; and remounting rights. These issues are highly contentious and, in the case of the UdA, have put the negotiation process at risk. For example, most choreographers feel that "right of first refusal"—the stipulation that, when remounting a choreographic work, the role must first be offered to the dancer who danced the role in its world premiere, who presumably was essential to the role's creation—is unacceptable. In order to expedite the signing of collective agreements and get unionization underway, the UdA agreed to set aside dancer recognition issues for the first term of the collective agreement. These controversial issues will likely be tabled again when the agreement comes up for renewal. Mongrain (2005) outlines some of the difficulties: "What is very different from all [other] art work is, in front of a *commissaire* or in front of an *arbitre*, it's so easy to pretend that artistically this dancer is no longer required." Legislating conduct regarding interpersonal relations is also complicated: "We had to let it go because there is no way we can prove it. ... There are so many links and [so little] power. So the link is very hard to construct and it all goes with [lack of] documentation" (Mongrain, 2005).

CADA's PSD document does not expressly address ownership issues, though it does encourage acknowledging the "collaborative effort of the Artists involved in the creation of the choreography" (Canadian Alliance of Dance Artists, 2003). More specifically, CADA's interpretation of copyright law posted on its website (http://www.cadadance.org) suggests that, when a dancer's creative input is acknowledged in writing, there is a "transfer of property" and, thus, a co-ownership of copyright. However, CADA recognizes the

complexity of this dispute and the site refers all parties—including dancers and choreographers—to the Canadian Copyright Act for further information.

Though copyright and related issues remain unresolved, Mongrain (2005) believes it is imperative that they continue to be negotiated as all artistic sectors are re-evaluating copyright in a market that is undergoing significant changes. For example, with the increased demand for filmed adaptations of live dance works by specialized television channels who cannot afford to produce work, artists deserve a share in the augmented financial and visibility advantages.

Mongrain (2005) feels that the signing of collective agreements has brought both positive and negative changes to the making of dances. Certainly, improved working conditions and the advent of a negotiating body that speaks for dancers' rights are among the positive effects. On the negative side, it is her impression that dancers' growing awareness of their rights as workers has sometimes led to increased polarization between choreographer and dancer, and has engendered a more self-conscious, laborious creative process. Moreover, some choreographers have told Mongrain (2005) that an expanded emphasis on organization has had a sterilizing effect on creativity, a process often equated with chaos and instability. Recalling her own experience as a muted dancer with no formalized rights, Mongrain (2005) feels that this heightened awareness is part of the reappropriation process and that, in time, relations will settle towards equilibrium. For Kathy Westwater (Lee & Bartosik, 2004), member of the New York Dancers Forum Compact writing committee, the collective agreements serve as a healthy part of an ongoing communicative process: "Dance needs to take on the larger questions that other industries have. It's not going to hurt the creative process; it will just give a maturity to the form, and to everybody who participates in it."

Taking a closer look at the four role continuum, Figure 2.2 shows the aesthetic, somatic-health and socio-political factors that fill out the identity of each dancer role.

Figure 2.2: Four Role Continuum: Aesthetic, Somatic-Health and Socio-Political Factors.

CHAPTER III

METHODOLOGY

Such could be described as the dancers' plight so entwined in the corporeal that they abandon themselves to the choreographer's command.
(Martin, 1990, p. 81)

In this chapter, I present the methodological framework of an ethnographic study which challenges the four role continuum model presented in Chapter II. I outline the research paradigm, research orientation, and research setting, as well as data collection and analysis methods.

Having developed a conceptual framework for the dancer's role in the creative process, and having raised some of the theoretical issues at play between choreographers and dancers, I asked myself how I could further investigate the subtleties of this relationship. I was pulled by a desire to take the more overtly powerful position, that of the choreographer, and explore these issues in my own creative process. However, several considerations deterred me from this methodology, among them the question of what level of distance I could expect to have when analyzing my own process. Instead, at Sylvie Fortin's suggestion, I joined her research project "Healthy Dancing Bodies", which is an extensive three-year study examining dancers' constructions of health from numerous angles. Curious to know how choreographer-dancer relationships impact on dancers' physical and psychological well-being, she suggested we combine our interests and participate in an upcoming workshop offered by Montréal Danse, a Montréal-based repertory company. The Montréal Danse

Choreographic Research and Development Workshop would offer four emerging choreographers one week of experimentation with the dancers of Montréal Danse. As our "field", the workshop would be a concentrated environment in which to observe choreographers and dancers at work in creative process.

Inspired by a personal experience working as a creative process coach, Kathy Casey, artistic director of Montréal Danse, is among the growing number of artistic directors who offer choreographic research workshops for independent choreographers. These workshops have various titles and take various forms, but generally involve the host company "loaning" their own or hiring outside dancers, providing studio space and offering choreographic facilitation for one or more choreographers for a period of one to three weeks. The first Montréal Danse Choreographic Research and Development Workshop took place in January 2005.

3.1 Postpositivist Paradigm

This study, to understand the choreographer-dancer relationship in the creative process from the dancer's perspective, is situated within a postpositivist paradigm (also referred to as qualitative research). Rather than attempting to prove or disprove a hypothesis based on empirical data as in the positivist paradigm (or quantitative research), postpositivist research attempts "to interpret or understand a particular research context" (Green & Stinson, 1999, p. 94). In this case, the broad context is the relationship between the choreographer and dancer in contemporary dance creative process.

My research interest lies between the interpretive and emancipatory goals outlined by Green and Stinson (1999). Like an interpretive researcher studying an educational setting and "making relationships between what is perceived to be going on within the technique class and issues within the social-cultural world of which the dance class is a part" (p. 103), I make relationships between what I perceive in the choreographer-dancer relationship and the social-cultural world of a contemporary dance creative process. As an emancipatory researcher, I cannot help but be "aware of the social and political power issues that emerge from the research" (p. 104). Moreover, identifying power and the body as keys factors in the

dancer's experience immediately situates the research's theoretical framework at the intersection of feminist, somatic and Foucauldian thought. A feminist perspective emphasizes the self, identity and subjectivity and their relationship to an ethical understanding of power and knowledge that stresses social justice (Moss, 2002, p. 16). Somatic theorists point out that our culture's dangerous insistence on the separation of body and mind have led to disembodied, disempowered beings who are at the mercy of dominant social structures (Johnson, 1992; Green, 1999; Shusterman, 1999). Foucault, taking a genealogical approach, showed that certain seemingly innocent bodily practices have been maintained in order to further a repressive socio-political agenda (Shusterman, 1999). A culture of "docile bodies" results.

My objective is not only to describe the characteristics, and relevant components, of the choreographer-dancer relationship, but to contribute to an enlightened discourse about the effects of an inherent imbalance of power on the dancers and on the creative work. I hope that this study encourages dancers and choreographers to become aware of their environment, of the negotiation of power, and to act for change that will result in greater empowerment and satisfaction.

3.2 Ethnography

Ethnography in its broadest sense can be described as "the art and science of describing a group or culture" (Fetterman, 1989, p. 11). However, Alvesson and Sköldberg (2000) define ethnography as a general research orientation and propose that, as a research methodology, it assumes a variety of forms. Inductive ethnography, with its strong emphasis on data and method, is the most basic form of ethnographic inquiry. Linking interpretation and theory tightly to data, it falls on the more traditional end of the postpositivist research continuum (Fortin, 2005). Alvesson and Sköldberg's (2000) presentation of interpretive or critical ethnography conforms to the interpretive and emanicipatory goals outlined above: "One could envisage the result of a critical ethnography as being largely the same as an ordinary ethnography as regards the shaping of the text—with a focus on empirical descriptions, but with interpretations of a more critical emancipatory character" (p. 140).

According to Sklar (1991) the dance researcher as ethnographer wants to know how a given group makes meaning. An ethnographic perspective offers the researcher a larger view of a particular dance event and goes deeper into its underlying social and cultural significance. Furthermore, it brings into focus the researcher's role in the dance event. The researcher "is constrained to cast a self-reflexive eye on the assumptions and values—her own cultural tools for understanding—that she brings into her fieldwork" (p. 8).

Ultimately, because of the limited scope of this study, we take a traditional approach to data analysis, aligning the research with inductive ethnography. Nevertheless, the nature of the subject and our sensitivity as researchers added a reflexive dimension to each stage of our process. In this way, the research coincides with Alvesson and Sköldberg's (2000) interpretive critical ethnography.

The data-gathering methods most often employed in ethnographic research are observation (whether participant or nonparticipant) and interviews (whether structured or unstructured). Successful ethnographic research, however, will include data collected from an array of sources specific to the field studied (Alvesson & Sköldberg 2000).

3.3 The Setting

The Montréal Danse Choreographic Research and Development Workshop offered four emerging choreographers one week of experimentation with the dancers of Montréal Danse, as well as theoretical presentations on the creative process, direct feedback on their investigations from four facilitators—Kathy Casey, Larry Lavender, Susan Marshall, and Philip Szporer[7]—and in-depth discussions on all aspects of the creative process. Founded in 1986, Montréal Danse is a repertory company that employed seven dancers in 2005. (Four

[7] Kathy Casey is Artistic Director of Montréal Danse; Larry Lavender is Professor and Dance Department Chair at the University of North Carolina at Greensboro; Susan Marshall is Artistic Director of Susan Marshall & Company; and Philip Szporer is a Dance Critic, Videographer and Arts Broadcaster.

freelance dancers were added to participate in this project as some company members were involved in other company projects.)

An application process was initiated by Casey and Szporer in June 2004. Submissions were due before August 6, 2004; applicants were given a response by August 27, 2004. A call for applications was circulated to dance organizations across Canada. (See Appendix B for an example of the announcement.) The application required videos of past work and responses to the following four questions: What do you consider as the main strengths and weaknesses of your works to date? What creative obstacles do you face that threaten to stall your art making? What is your experience of using direct criticism of you work? What would you like to accomplish in this workshop?

Montréal Danse received approximately 30 applications from across Canada and one from South Africa. The selection criteria for dances recorded on video was based on an indication of a sufficient quality of work, level of commitment and sophistication of skills. The submitted dances were required to demonstrate a "sense of energy, excitement in the language, ambitious intent, and some understanding of the form" (from application criteria, see Appendix B). The responses to the questions were judged on evidence of: "an ability to assess one's own dance making, an openness to discussion, a readiness to receive and use criticism of one's work, and the capacity to participate in an in-depth, intensive workshop" (from application criteria, see Appendix B). Some attention was paid to national outreach, and to the possibility of including at least one choreographer from outside the Montréal dance community.

Three choreographers and one choreographic team of two individuals were selected. Four of the choreographers are based in Montreal and one in Toronto. The choreographers were then matched with two or three dancers.

3.3.1 Workshop Schedule

Each day began with a one and a half hour interactive seminar conducted by Larry Lavender. In these daily sessions, Lavender explored what he called "theory for practice", presenting problem-solving approaches to the challenges that all choreographers, and other art makers, face. Following the morning sessions, individual meetings were scheduled between each choreographer and the four facilitators. Each choreographer had at least two such meetings during the week. The meetings were an occasion to discuss with the facilitators topics such as creative goals, rehearsal dynamics, feedback from observations, and experimentation with new ideas. During the four-hour rehearsal with dancers which began the afternoons, choreographers freely explored their interests. In the rehearsals, particular attention was given to the goals outlined and to confronting creative challenges and obstacles. The four project facilitators—Lavender, Casey, Szporer and Marshall—observed rehearsals at random, commenting upon or posing questions about the ongoing process. Following the rehearsal period, all choreographers, dancers, facilitators and researchers met for a one hour "sharing", during which the choreographers presented their day's work in any form desired. Following the presentation, Sylvie Fortin led a half-hour Feldenkrais Awareness Through Movement® lesson. Although this was not a joint action-research oriented study, our feminist commitment sensitized us to the importance of collaborating, giving voice to research participants, appreciating the process as well as the product and developing knowledge that leads to social action or change (Harrison, 2001). We offered the Feldenkrais Session in this spirit, and as an exchange for access to all activities during the weeklong intensive. At the end of each day, a three-hour dinner/discussion allowed the choreographers and facilitators time to continue their conversations and to set objectives for the following day's work. Table 3.1 summarizes the schedule.

9:30 - 11:00	Creative Process Seminar
11:00 – 12:30	Individual Meetings: Choreographers and Facilitators
12:30 – 4:30	Rehearsals
4:30 – 5:30	"Sharing": Presentations of Day's Work
5:30 – 6:00	Feldenkrais Awareness through Movement® Session
6:00 – 9:00	Dinner Discussion

Table 3.1: Montréal Dance Choreographic Research and Development Workshop Daily Schedule.

3.3.2 Limits of Setting

The workshop setting presented us with both exciting opportunities and challenging limitations. On the one hand, it was an excellent occasion to bring research right into the artistic setting. In Montréal, as perhaps in many dance communities, there is normally a great distance between research and artistic practices. Research often occupies the less privileged position, soliciting anything from mere incomprehension to outright suspicion (Stinson, 1994). For this study, direct access to a professional artistic setting was essential if we were to create useful knowledge which could serve our community.

On the other hand, while we were gaining access to a creative event, questions did arise regarding that event's authenticity. Was it a sufficiently "naturalistic" setting to provide us with rich, pertinent data? However, our field, the Montréal Danse workshop—while not a specific creative process with a professional performance platform—was a creative event and we, as researchers, had no control over its conception, goals or outcomes. Furthermore, given that a dance work is made fully manifest only in performance, a mentoring component is an inherent part of dance creation and professional mentoring opportunities are becoming an increasing part of dance's naturalistic setting (Litzenberger, 2005; Szporer, 2003).

More importantly, many of the workshop's ostensible limitations—limited time, a lack of pre-existing professional relationships between choreographer and dancers, the absence of a performance platform, and the workshop setting—served, in fact, as valuable parameters for bringing the choreographer-dancer relationship in the creative process into relief. First, the limited time meant that the focus of the workshop was on the early stages of dance making, the creation phase of generating, gathering, manipulating, and transforming material, when the choreographer and dancer are in close relationship. This phase can be differentiated from what Leduc (1996) and Lamirande (2003) have called the "appropriation" phase where the dancer takes time to fully embody all aspects of fixed material, and the "performance" phase where the dancer integrates staging components or conditions a touring work.

Second, the choreographers and dancers had never worked together before. Thus, the dancers' capacity to anticipate choreographers' directions, a skill that comes with familiarity, was essentially disabled. The freshness of these relationships afforded us the opportunity to witness how the delicate exchange between choreographer and dancer is initiated. What is installed from the beginning of the relationship? Does the relationship progress in a fluid evolution from an initial meeting point, or does it consist of discrete phases of trial and error?

Third, this study is in no way meant to be directly transferable to a creative process that would culminate in a professional performance platform. It is understood that facilitation by experienced, outside observers was meant to provoke unusual risk-taking on the part of the choreographers. Moreover, with the pressure and distractions that go along with making a finished product temporarily suspended, this period of intense exploration was effectively expanded by a concentration of highly-focused creative time.

Fourth, the workshop setting allowed us to use a range of data collection methods, an important contribution of feminist methodologies which is thought to contribute to the richness of research findings (Maynard & Purvis, 1994). Having participated in every aspect of the workshop, I was able to accumulate data from: material written by the choreographers before going into the workshop process, morning theoretical sessions, afternoon rehearsal observation, presentation observation and videotaping, somatic session observation, evening

discussions with facilitators and choreographers, as well as follow-up interviews with dancers. Table 3.2 gives an overview of the day's activities and the data collection methods employed during each. Fortin also participated in every aspect of the workshop, but did not conduct interviews.

Time	Activity	Data Collection Method
9:30 - 11:00	Creative Process Seminar	Observation and notation
11:00 – 12:30	Individual Meetings: Choreographers and Facilitators	Private conferences: no data collected.
12:30 – 4:30	Rehearsals	Observation and notation
4:30 – 5:30	"Sharing": Presentations of Day's Work	Observation, notation, videotape of Day 5
5:30 – 6:00	Feldenkrais Awareness through Movement® Session	Observation and notation
6:00 – 9:00	Dinner Discussion	Observation, notation and audiotape

Table 3.2: Data Collection Methods during Workshop.

3.4 Data Collection

Going into the field research, Fortin and I decided that observation would be the primary source for data collection. However, the fact that this was the first time Montréal Danse had offered a workshop of this kind meant there would be a certain degree of uncertainty in the unfolding of events. While general guidelines and parameters were constructed, such as a detailed observational notation chart, we refrained from making all procedural decisions in advance and tried to maintain an openness toward the emerging data. For example, while observation was a method of data collection, the degree of our participation remained to be determined. According to Atkinson and Hammersley (1994), the distinction between participant and nonparticipant observation is rather loosely delineated. Terms such as "complete observer", "observer as participant", "participant as observer" and "complete participant" are adopted to more clearly identify the research position. However, "it has been argued that in a sense all social research is a form of participant observation, because we cannot study the social world without being part of it" (p. 249).

We had agreed with Montreal Danse that our participation, apart from the somatic sessions given by Fortin, would be as discreet and passive as possible, an approach consistent with more traditional "complete observer" ethnographic data collection. As the week went on, however, choreographers and dancers, in their respective ways, began to acknowledge our presence. One choreographer expressed appreciation for our presence and said, "I'm magnetized to you two" (O, 2, 5, P)[8]. And, most choreographers shared aspects of their process with us. They spoke directly to us in remarks such as, "I don't know if this is interesting to you, but..." (O, 4, 4, P), followed by a contextualization of what we were seeing since we had not able to witness the entire rehearsal. As well, our "radar" became tuned to pick up information from casual meetings during breaks and during transitions between activities. Similarly, our presence at the evening discussions was as unobtrusive as possible during sessions at the beginning of the week; but, by the fourth day, we spontaneously began to offer our observations and pose questions.

As well, we were aware that, in addition to the observational data, individual or group interviews might be required in order to provide a more thorough rendering of the research participants' experiences.

3.4.1 Observation

While Fortin and I participated in (as observers), and collected data from, all the daily events during the workshop, our primary focus was on the afternoon rehearsal periods. Therefore, we concentrated our systematic methodological decisions on that period. Still, non-systematic observation and notation of the creative process seminar, the afternoon presentations, the somatic sessions and the evening discussions would contribute to the contextual framework for analysis and interpretation.

After reflecting on the conceptual framework and the research questions, we devised an observational grid. Our goal for the rehearsals was to observe the choreographer-dancer relationship from the standpoint of power and the body. We notated action, verbatim, space,

[8] See 3.4.1 below for data reference notation.

affect, body relationship indications and spontaneous analysis. Notating "action" meant describing as accurately as possible the actions of individuals. "Verbatim" meant capturing the words exchanged in the form of directions, corrections, feedback, questions, suggestions, responses, and the use of names. "Space" meant a description of an event's placement in space. "Affect" meant unspoken interpersonal exchanges, the feeling in the room, tone of voice, touch, greetings, and jokes/humour. "Body's perceptual relationship" meant observations that put the body in the position of a subject or an object, that revealed risk in movement which pushed the body to a physical extreme, or injury. Other body observations centered around a body's relationship to the floor or physical environment, the use of open or closed eyes, performance quality (whether "full out" or "marking" movement), rehearsal clothes, the use of mirrors and our own embodiment as researchers. (See Observational Grid Template in Appendix C.)

When referring to the results in Chapters IV and V, the observational data are referenced as follows: Method, Process, Day, Observer/Notator. The method refers to rehearsal observation (O), evening discussion (Ev) or afternoon showing/sharing (Sh). The process refers to the choreographic process during which an event was observed, whether 1, 2, 3 or 4. The day refers to the day on which it was observed, whether 1, 2, 3, 4 or 5. And the observer/notator refers to the researcher, whether Pamela (P) or Sylvie (S). The interview data are referenced as follows: Method, Interviewee, Transcription page on which quote can be found. Method refers to interview (I); interviewee, the abbreviated name of interviewee; and transcription page to the appropriate page number in the interview transcriptions. I conducted all the interviews myself, therefore no reference to the researcher is indicated.

Making data collection decisions step by step, and evaluating their relevance based on previous actions, we chose to observe all four processes the first day. We would decide at the end of that day whether we might find more answers by sticking to one process.

On that first day, we immediately observed power and body issues at play in one of the processes. When learning a complex pre-constructed phrase through demonstration by one of the choreographers, one of the dancers developed a leg cramp. We might have decided to

limit our observation and analysis to this process to see how these issues would play out, but the distinctness of each process was compelling. We had the sense that the characteristics of each process became more significant when brought into relation with the others. Therefore, we decided to follow all four choreographic processes for one hour per day. This choice later proved consequential for the refinement of the research question and for subsequent data collection.

Between 12:30 and 4:30 each day, I spent approximately one hour with each of the four processes. Length of viewing times varied somewhat due to breaks and the nature of the activity taking place. For example, sometimes I chose to let an activity come to a conclusion before moving to another process. The order in which I viewed each process was random; I tried, however, to view each process at different times during the day, at different times in the arc of rehearsal. Fortin and I chose to observe some processes as a team so that we could compare notes directly; we observed other processes separately in order to accumulate more varied observational data. Since in the end Fortin was able to observe only 11.5 out of the 20 rehearsal hours, I concentrate my analysis on my observational data and refer to Fortin's for complementary or contradictory material. Ultimately, her data provides a more extensive "audit trail" and acts as a kind of "peer debriefing".

Rehearsals took place at the Pavillon de danse, in the studios of the dance department of the Université du Québec à Montréal. The three choreographers and the one choreographic team rotated between four studios or studio/theatres; each day, choreographers and dancers met in a different physical environment.

Methodological Considerations

As mentioned above, the degree of researcher participation in postpositivist, qualitative research is never clear cut. In ethnographic research, the notion of rapport is considered essential to the success of the exchange with research participants and the character of the information gathered (Spradley, 1979). What creates rapport is often referred to as a researcher's positionality or his insider/outsider status (Acker, 2000; George, 2005). Insider

status is presumed by feminists to be a better position from which to gain the trust of research participants and, thereby, more insightful responses; outsider status can risk the imposition of research agendas and the exploitation of research participants. However, the notion of insider/outsider status is diversifying and its presumed influence has come into question. Acker (2000), who adapted Banks' (in Acker 2000) racial/cultural typology to her study of university disciplines, suggests that "our multiple subjectivities allow us to be both insiders and outsiders simultaneously" (p. 11). The myriad ways we relate to our subjects—age; gender; sexual orientation; education; geographical affiliation; and, for our purposes, nationality, language, and dance training ideologies—all contribute to framing and shaping the information we are able to take from a research study.

Fortin and I, as former and current dance practitioners respectively, had insider knowledge of the rehearsal process; but, by taking a research position, we became outsiders. In Acker's (2000) adaptation of Banks' typology, we were "indigenous-outsiders". This positioning created several dilemmas for us, two of which I mention here. First, when studying a field or culture similar to one's own, researchers strive to "make the familiar strange" (p. 4). A certain perspective is required in order to evaluate whether observed phenomena are worth noting. As an experienced dancer for other choreographers, I admit that even from my theoretically-informed stance, sometimes workshop events seemed just like business as usual. I felt I had to forcibly shut down my critical reasoning powers in order to be able to record what I observed with a measure of disinterested accuracy. Despite my efforts at "defamiliarization" (Wolf in Acker, 2000, p. 4), when I looked at the observation notes, interpretations were almost unavoidable. For example, my verbatim notes are interspersed with interpretive phrases such as: "N [the choreographer] is guiding her [the dancer's] inner world with demonstration and words (O, 4, 2, P)" or "she [the choreographer] starts to give a correction then pulls back to compliment (O, 4, 2, P)". Even when I consider that in some processes I made more spontaneous interpretations than in others, I am able to add another dimension to my reflection on why that was. In asking myself those kinds of questions, I identify my researcher self more clearly and potentially enrich the data in the process.

Fortin, a more practiced researcher, had a different perception of the observation/notation process. She had full confidence in the data's ability to capture an as-yet-unidentified experience, and committed herself to the process knowing discrimination would come later. Her background has convinced her that one can never underestimate the value of spontaneous data collected in the field; when analyzed, this data often produces surprising conclusions.

However, and this brings me to our second dilemma, by agreeing to be discreet observer-researchers or outsiders, we disempowered ourselves somewhat. Returning home together late each evening exhausted and satiated, we shared our experiences, looking for correspondence and corroboration. By the middle of the week, we found ourselves frustrated, longing for a voice in the workshop process. Even the stimulating exchange with research participants which we had hoped for in the somatic sessions was left unrealized. (The sessions had been tacked onto the schedule at the end of the day and, thus, were not well-attended by the dancers.) We had hoped to empower others, but not by disempowering ourselves. Furthermore, we felt the weight of one of Acker's (2000) principle admonitions: while the "indigenous-outsider" is in a position to gain a critical perspective, he "risks rejection from the original community because of [his] affiliation with a different community or [his] curiosity about and analytical approach to the original community" (p. 9).

While, again, Acker (2000) is referring to differences in cultural and university communities, we experience a comparable tension between the artistic and research communities when we consider how to share our findings, particularly with respect to the anonymity of all research participants from this small milieu. Our goal is to add knowledge that will bring awareness and debate, not to further polarize choreographers, dancers and researchers.

Preliminary Analysis

For the observational data collection, the research questions had been open-ended: they focused on identifying the characteristics of the choreographer-dancer relationship that emerge during the exploratory period and the impact of those characteristics on the dancer's

somatic-health (body) and socio-political (power) considerations as outlined in the conceptual framework.

Consistent with the cyclical nature of grounded theory, where analysis begins before data collection is finished (Paillé, 1994), we chose to wait to make the decision of whether and with whom to conduct interviews until after we had viewed the data collected through observation. The preliminary analysis consisted of first compiling the observational notes from three principal categories—action, verbatim and the body's perceptual relationship. Then, patterns were identified that corresponded with concepts defined in the conceptual framework. A general overview of the key characteristics of each process was established and a succinct, spontaneous, instinctive character analysis of each choreographer's, or choreographic team's, process was formulated.

In turn, this preliminary analysis of the observational notes on action, verbatim and the body's perceptual relationship yielded the realization that the "actional material" (Preston-Dunlop & Sanchez-Colberg, 2002), or what we have chosen to call the compositional practice, is the nexus between choreographer and dancer, between power and the body. The choreographer and dancer come together in relationship in the creative process through this actional material: the choreographer's direction and the dancer's response. Our former focus, the choreographer-dancer relationship in the creative process, narrowed to concentrate on compositional practices. We chose to call them compositional practices rather than adopt Preston-Dunlop and Sanchez-Colberg's (2002) term "actional material" because we wanted to capture the complexity of the material that the data analysis revealed. As will be discussed in Chapter IV, we considered a compositional practice to comprise three categories, not only the "activity", but its goal and the means by which it is carried out. While the present analysis will focus on the dancer's experience, the compositional practices collected through observation include details of both the choreographer's and the dancer's actions. (This same data could thus be analyzed examining an aspect of the choreographer's experience.)

The final research question is in two parts: How do compositional practices impact on dancers' roles in the creative process, and what are the somatic-health and socio-political implications associated with those compositional practices?

3.4.2 Interviews

Choice of Participants

This clarification of focus facilitated our decision whether, and with whom, to do interviews. Having recorded the evening discussions—at which the dancers were not present—we realized that we had the voices of all the research participants except the dancers. This in itself was a startling revelation. One of the facilitators' primary goals had been to broaden the choreographer's conception of the dancer's knowledge and of his contribution to creative work; however, while many of the dancers appreciated that their opinions were solicited, the workshop's overall conceptual structure effectively limited support for the dancers' specific artistic and somatic needs. One dancer explains:

> I will say one critical thing about the workshop...The lunch break was our time to warm up...We're supposed to eat and warm up at the same time (laughter). Those are different activities! Everyone else gets a break and we're supposed to warm up and we're supposed to dance all day and spend all our energy! I kind of felt like the Feldenkrais was more for the monitors and the choreographers...than for us dancers. And we were starving at that point, too. And then everyone else got to go eat and we had to leave...We were sort of asked for our feedback, but then we were kind of asked to leave. I don't know. So, I appreciated the Feldenkrais, I just found that the whole part of the day was a little bit weird. (I, Lu, 7)

While the workshop's effort to acknowledge choreographer-dancer collaboration was innovative and important, the workshop's ostensible objectives and structures could be interpreted as skewed toward the choreographers.

Five dancers were interviewed—three women and two men. My original intention had been to interview one dancer from each process. However, unsatisfied with the rapport established and the range of material covered in the interview with a dancer from one process, I chose to

interview another dancer from the same process in order to get a more complete picture of that process. As a result, two dancers from one process were interviewed; each of the other processes was represented by one dancer. In selecting the dancers, we took into consideration their ability to articulate and question their process as evidenced by how they presented themselves in rehearsal. As well, where power/body incidents that involved a particular dancer had been observed and notated, we favoured that dancer. Four interviews were conducted in English and one in French.

All the interviews took place in May 2005. Each lasted between forty-five minutes and one hour and a half.

Interview Guide

Fontana and Frey (1994) refer to the debate among qualitative researchers about differentiating between in-depth ethnographic interviewing and participant observation, where informal interviews take place in the field. As was already mentioned when discussing our level of workshop participation as observers, informal interviews did take place. Choreographers and dancers spontaneously shared their opinions and experiences with us. However, we complemented our observational data with more traditional semi-structured interviewing techniques performed outside of the field research. Consistent with the semi-structured format, the interviews took the form of a conversation in which the researcher attempts to guide the research participant through the areas of inquiry. "The researcher begins by 'breaking the ice' with general questions and gradually moves on to more specific ones..." (Fontana & Frey, 1994, p. 371).

To facilitate the interviews, an interview guide was developed based on the conceptual framework, the research question, and the observational data already collected. The questions fell into four categories: 1) compositional practices; 2) the dancer's role; 3) somatic-health concerns, such as training and injuries; and 4) socio-political concerns, such as work satisfaction, validation and interpersonal relationships. Possible questions were formulated, conforming to Spradley's (1979) concepts of descriptive and structural questions.

Most took the form of "grand tour"—whether typical or specific—and "mini-tour" descriptive questions. Grand tour descriptive questions are more open-ended and involve a larger slice of experience, while mini-tour questions refer to a "smaller unit of experience" (Spradley, 1979, p. 88). Mini-tour questions take an aspect of the research participant's descriptive response and seek to refine and detail the information. They can be as simple as asking the participant to offer a specific example that illustrates her description.

Spradley's (1979) stress on the importance of combining descriptive and structural questions was also taken into consideration. Structural questions seek to identify the singularity of a research participant's experience and can contextualize their responses. For example, one might ask the participant if he has had other experiences in another context that resemble something they have described.

I developed a series of open-ended questions that could be addressed to any of the research participants being interviewed. As well, a list of questions specific to each individual, based on events observed during the field observation, was available if necessary. (See the Interview Guide in Appendix D.) In practice, the interviews unfolded in an organic, conversational style, with occasional reference to the guide.

The interviews were recorded on cassettes tapes and transcribed. Each research participant was sent a transcript and given the opportunity to modify it or add to it, or to remove anything that they did not want included in the final research document. Only minor modifications were made. The data collection and treatment carefully followed the ethical protocol of the Comité institutionnel d'éthique de la recherche avec des êtres humains de l'Université du Québec à Montréal. Each research participant signed both a consent form before the interview and a corroboration form after reading and verifying the transcript. (See Appendix E for examples.)

Anonymity

Each interview participant was given the opportunity to reveal her or his identity or choose to remain anonymous. Two chose anonymity, two chose to allow their identities to be revealed and one remained indifferent. Given the small community involved in the research, revealing the identities of some and not others would have effectively compromised the anonymity of all. Therefore, in order to respect the request for anonymity by some, I have given pseudonyms to all the workshop participants, including the dancers who were not interviewed and the choreographers. The only identities revealed are those of the facilitators and the researchers.

3.5 Data Analysis

The observational and interview data was analyzed through a series of categorization steps inspired by Paillé's (1994) adaptation of Glaser and Strauss' seminal qualitative methodology grounded theory. Paillé's (1994) adaptation employs the grounded theory concepts strictly as a method of data analysis. It does not use them as a method of qualitative research, which had been the original proposition of Glaser and Strauss, as well as others who have subsequently contributed to the development of the form.

Paillé (1994) emphasizes Glaser and Strauss' concept of constant comparison of observed reality and emerging analysis. By constant comparison, he is referring to the simultaneity of data gathering and data analysis already mentioned above. In other words, all instruments for data gathering, such as interview guides and observational grids, are provisional and should be evaluated and revised as data undergoes a preliminary analysis. Paillé (1994) proposes an analysis in six steps: codification, categorization, relationship, integration, modelization and theorization. The steps are not necessarily linear and can overlap and cycle back on each other. Furthermore, for Paillé, it is not necessary to complete all six steps in the analytical process to have a valid and viable research outcome.

Analyzing the data in response to the first part of the research question, I identified, codified and categorized the material as it related to those two principal concepts—that is, compositional practices and dancers' roles. Passing to the third step, in which the researcher attempts to make relationships between the categories, I was able to create a "pyramidization" (Paillé, 1994, p. 167) of categories and breakdown the data into refined elements of choreographer-dancer interaction. Schematization is often helpful during this step (See Table 4.1). Employing Paillé's (1994) theoretical approach to further expose relationships, I referred to the conceptual framework of the four role continuum and attempted to make comparisons between empirical data and theoretical constructs. My priority was fidelity to the data, not the conceptual framework; as such, in making comparisons, I tried not to force a "fit" between a dancer role and a particular process. This comparative process, which was complemented by specific themes identified from coding and categorizing the interviews separately, helped provide material to address the second part of the research question, the somatic-health and socio-political implications of the compositional practices.

In Chapter IV, each of the four choreographic processes is described and discussed in detail individually. The observed compositional practices that predominated in each process provide the descriptive basis on which dancer roles and somatic-health and socio-political implications are discussed. The data revealed that in three out of the four processes one dancer role could be seen as dominant. In the conclusion to the chapter, the complex interrelation of compositional practices, dancer roles and somatic-health and socio-political implications is presented by comparing the dominant role from each of those three processes.

Chapter V brings together the study's findings with my initial goals and motivations. I present a summary of the data and analysis through several significant and recurring themes that illustrate the intricate interdependence of the three levels—aesthetic, somatic-health and socio-political—of the dancer's experience. Then, I reflect on the study's relevance to existing and future research, as well as its impact on my personal and professional journey.

3.6 Trustworthiness

Though there is some debate about whether comparisons can be made, the concept of trustworthiness in qualitative research methods parallels that of validity (internal and external) in quantitative methods. In quantitative research, researchers rely on "selected, predetermined measurement variables" (Fortin, 2005) to gauge how one study's results can be applied to other research. In qualitative research, a study's trustworthiness can be judged by strategies that insure credibility, transferability and dependability.

For this study into the choreographer-dancer relationship in the creative process, I referred in the analysis to data gathered from a variety of sources to insure credibility. Instead of relying only on our field observations, we chose to interview some participants to substantiate the observational data. As well, the research was presented to the dance research community at three different stages (Newell, 2003a; Newell & Fortin, 2005a, 2005b). These opportunities to share research results resembled the process of peer debriefing in which an outside auditor examines parts of the research analysis. Since qualitative research values depth of reflection over generalization, transferability was not our primary goal. I have, however, tried to provide detailed descriptions of the different dimensions of the research—or "thick description"—so the reader can judge for herself the applicability of the research findings. With regards to dependability, multiple data gathering methods and detailed notation of regular meetings between the two researchers, as well as some reflexive journaling, offer the possibility of tracking the evolution of the research.

CHAPTER IV

ANALYSIS AND DISCUSSION

[Comme danseur,] je me suis souvent trouvé en position de doute et de réflexion par rapport à la présence scénique. C'est un doute salutaire, qui permet d'avancer. Il y a un paradoxe constant à s'engager parfois très loin dans l'élaboration d'une œuvre, tout en sachant qu'à un moment donné de la recherche, on ne doit plus intervenir.
Bertrand Lombard
(Bossatti, 1992, p. 25)

This chapter addresses the compositional practices observed in the rehearsal periods of each process (Stephanie's, Mary's, Laura and Michael's, and Nadine's), the means by which they are undertaken, their relationship to the dancers' roles, as well as their somatic-health and socio-political implications. The concept of compositional practices is first defined. Each process is then described in detail—its observed rehearsal activities and their component parts—and discussed in relation to the conceptual framework. The conclusion of this chapter highlights the findings as they relate to the research question—how compositional practices impact on the dancers' roles and their somatic-health and socio-political implications. The observational notation is the primary data source for the analysis of how compositional practices impact on the dancers' roles; information gathered through dancer interviews is cited in order to give details to particular activities and to address the somatic-health and socio-political implications. On occasion, observational notation from the afternoon showings and evening discussions is also referenced.

4.1 Introduction

As previously established, the term "compositional practices" refers to the "actional material" (Preston-Dunlop & Sanchez-Colberg, 2002) engaged in during the rehearsal period. Therefore, based on the data that emerged and for the purpose of analysis, I have broken down the concept of compositional practices into the observed rehearsal activities, their goals and their means or what I am calling their component parts. Table 4.1 provides an overview of the compositional practices observed.

Main Goal	Rehearsal Activities	Component Parts
1) To prepare or prime	• Structured improvisation Individual-focus Relational-focus	Primary • Choreo verbal direction Dancer listening Dancer demonstrating Specificity/detail level Proximity • Choreo demonstration Dancer watching Dancer partnering Performance level Clothing • Dancer demonstration/re-production Choreo observing Choreo giving directives • Choreo verbal feedback • Dancer verbal feedback • Communication between dancers (Choreo-dancer cyclical interchange) (Dancer personal discernment process) Secondary • Non-verbal communication • Stretching • Marking • Breaks • Personal care • Note-taking
2) To generate or instigate	• Pre-constructed movement sequence • Verbal scenario • Structured improvisation • Dancer composition from prompt	
3) To evolve through construction/decon-struction	• Add, expand and clarify formal and expressive elements • Create and expand relational elements between dancers • Sequence construction from dancer improvisations • Limited palette improvisations • Manipulation of dance material • Extraction from dancer composition • Kinetic exercise	

Table 4.1: Compositional Practices Observed in Study

In the section that follows, the major rehearsal activities which emerged from each of the four processes during 20 hours of observation are described in a generic form to situate the reader. Later, when each process is examined in depth, concrete examples are presented. This itemization is by no means intended to be an exhaustive inventory of possible rehearsal activities; it is merely a cataloguing of activities observed during the field work. The activities are categorized according to their overall goal or purpose.

Identifying the overall goal or purpose of an activity is important and informative because some of the activities, particularly certain structured improvisations, can resemble each other, but distinguish themselves when the goal is stipulated. Taking inspiration from Lavender's (2005) concept of four interrelated operational goals—invention, development, evaluation and assimilation—I studied the data that emerged and formulated appropriate goals that further explicated the activities observed. The goals are: to prepare or prime, to generate or instigate and to evolve through construction/deconstruction. Preparation or "priming" activities set up a foundation for working; they put the body into a kind of creative or specialized state, but are not intended to directly generate or evolve dance material *per se*. These activities can have an individual focus—to prime the dancer's individual experience—or a relational focus—to prime the interactive dynamic between the dancers. In this study's context, generation or instigation activities are those that stimulate the production of dance material, gestural and otherwise, in the dancers' bodies. Activities associated with evolution through construction/deconstruction involve existing material—in varying degrees of refinement or specificity—instigated through a generation activity and are intended to alter or transform that material in order to explore or deepen its potential significance. As observed, most of the activities involve some level of improvisation. In naming and describing them, an attempt has been made to distinguish the specific characteristics of each activity, sometimes taking for granted the fact that improvisation is involved.

The means by which the choreographer and dancer carry out a rehearsal activity can be broken down into primary and secondary components that refer to individual actions within a rehearsal activity. Primary components are those essential to the carrying out of an activity;

secondary components are those taken for granted or underestimated. Primary components include: choreographer verbal direction, choreographer demonstration, dancer demonstration/reproduction, choreographer verbal feedback, dancer verbal feedback, and communication between dancers. Please refer to Table 4.1 for sub-factors related to each primary action. Secondary actions include: non-verbal communication, breaks, stretching, marking, personal care, and note-taking.

The twenty hours of observation also revealed that, when generating and evolving dance material, a cyclical choreographer-dancer interchange—which includes, to varying degrees, choreographer and dancer demonstration, choreographer verbal direction, and choreographer-dancer verbal feedback exchange—often provided the means for fulfilling an activity. The activity would take different forms, depending on whether it was introduced through choreographer demonstration or choreographer verbal instruction. Figure 4.1 proposes two diagrams which serve as the scaffolding on which each individual process will have particular affinities that distinguish the dancers' roles and the relationship between choreographer and dancer.

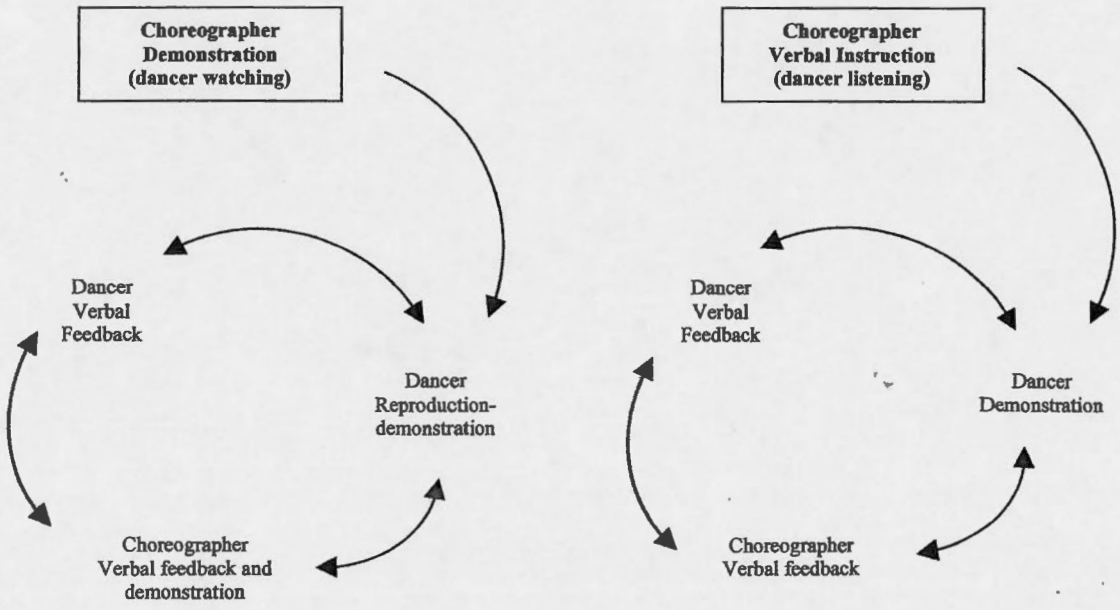

Figure 4.1: Cyclical Choreographer-Dancer Interchange

Observed rehearsal activities, their goals and their components, are what make up the compositional practices undertaken in each process. In turn, certain activities, and their associated components, offer the dancer a narrower or wider margin of choice. In examining each process, the factors which influence that margin of choice, and the discernment process—whether conscious or unconscious—that is activated in the dancer, are taken into consideration. I refer to this as the dancers' personal discernment process in the text. I have chosen the word "discernment" because, to my interpretation, it does not limit the decision-making process to an intellectually-oriented or mind-sourced process. Rather, it leaves room for the possibility of bodily or somatic intelligence as a trigger for choice.

In the following, I first present generic descriptions of the rehearsal activities. I then examine each of the four workshop processes (Processes 1, 2, 3 and 4)[9] individually, giving specific examples of how the rehearsal activities were employed and describing their component parts, demonstrating, ultimately, the compositional practices that dominated in each particular process.

I then relate the compositional practices of each process to the continuum of dancers' roles as explained in the conceptual framework, showing how aspects of the compositional practices determine which role is dominant. These dominant roles then serve as a perspective from which to observe somatic-health and socio-political implications for the dancers. As conceived in the conceptual framework, the roles are nearly impossible to isolate one from another. Many unforeseen and unpredictable influences—training, past experience and personal preference—are at work in a dancer's process and create an overlapping or intermingling of roles. Moreover, the data showed that the dancers were rarely engaged exclusively as one role. My intention in viewing each process through the lens of the conceptual continuum and the four roles is not to recommend one way of working over another, but merely to discern whether a more nuanced understanding of the choreographer-dancer relationship can be gained when it is analyzed in this way. To avoid being overly

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[9] Since the data shows the dancer's involvement in the activities as much as the choreographer's, I have chosen to refer to each process as "Process *x*" rather than by the choreographer's name alone. Exceptionally, I refer to the process as the choreographer's when such a reference helps the fluidity of the writing.

reductive, I try to focus the analysis on where I perceive the knowledge base or creative source is centered: whether in the choreographer's body when the dancer is employed as an executant, shared or negotiated between the choreographer and dancer's bodies when he is employed as an interpreter, or centered in the dancer's body when he is employed as a participant. Although all the dancers—and sometimes the choreographers—improvised in the rehearsal activities, none of the four processes engaged the dancers as improvisers *per se*, that is, as that role is described in the conceptual framework.

4.2 Observed Rehearsal Activities Defined

4.2.1 Activities intended to prepare or prime

Structured improvisations

•Individual-focus: An expressive[10] image which is manifested through certain formal elements (steps, gestures, spatial patterns) is verbally communicated by the choreographer to the dancers. Each dancer is asked to perform the expressive image in solo, one dancer after the other, within the constraints of the formal elements. All those who are not performing are observing.

•Relational-focus: Usually employed through choreographer verbal communication, these structured improvisations are open explorations of form-oriented (movement and its properties) and/or content-oriented (personal expression) images. During a designated period of time, dancers spontaneously investigate and perform the outward manifestation of what a particular image prompt, or prompts, arouses within them while the choreographer observes. In the explorations, adherence to the literal representation of the image is juxtaposed with an automatic, free-associative attitude.

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[10] The terms "expressive" and "formal" when referring to images or prompts align most closely with Lavender and Predock-Linnell's (2001) descriptions of "form-based" exercises and "expression-based" prompts: "...form-based exercises isolate and focus upon such basic dance elements as space, shape, energy, motif, theme and variation, to name a few. Expression-based prompts, on the other hand, invite students to delve into their memories, beliefs, hopes, fears, and dreams and then generate simple movement ... that symbolise[s] or represent[s] these facets of the students' unique identities" (pp. 196-197).

While the preparatory activity's stipulated, primary objective may be to focus *either* the individual's experience *or* the group's relational experience, the activity will likely have consequences for both the individual and the group dynamic.

4.2.2 Activities intended to generate or instigate

Pre-constructed movement sequence[11]

A pre-constructed phrase of movement consists of body shapes, transfers of weight, rhythms, and dynamics that have been fixed on the choreographer's body into a sequence of movements prior to being presented to the dancers. A choreographer externalizes this pre-constructed phrase through physical demonstration and, usually, some amount of verbal direction. The dancer then replicates the choreographer's performance with his own body. The precision of these replications—concerning elements of shape, movement initiation, rhythm, dynamics, spatial use, etc.—varies from very loose approximations which emphasize a particular compositional element (such as a step, a quality or a shape) to highly stylized constructions based on the choreographer's body as an ideal model.

Verbal scenario

Here, the choreographer verbally communicates a scenario which is usually expressive-based, involving some degree of linear or non-linear narrative action. Sometimes the choreographer's mostly-verbal communication is accompanied by minimal demonstration of spatial elements, body shape or narrative text. The proportion of verbal direction to demonstration, as well as the specificity level expected in execution, characterizes how this activity will be employed and will have consequences for its outcome. After receiving instructions, the dancers attempt to recreate and perform this verbal scenario in movement and/or verbal form. As this activity progresses and parameters begin to be fixed, it can transform into a limited palette improvisation, which will be described as another activity below.

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[11] Since the focus of this study is on the dancer's experience, attention to how these pre-constructed sequences were originally created is not addressed because that process did not involve the dancer.

Structured improvisation

Usually facilitated through a choreographer's verbal communication, structured improvisations are open explorations of form-oriented (movement and its properties) and/or content-oriented (personal expression) images. During a designated period of time, dancers spontaneously investigate and perform the outward manifestation of what a particular image prompt, or prompts, arouses in them while the choreographer observes. In the explorations, adherence to the literal representation of the image is juxtaposed with an automatic, free-associative attitude. Again, level of specificity varies and is communicated through the detailed description of the initial image, or in the feedback cycle that follows the dancer's performance.

Dancer composition from prompt

Facilitated through choreographer verbal communication, the dancer receives a prompt or series of prompts, a form-oriented (movement and its properties) or content-oriented (personal expression) image. During a designated period of time, the dancer works independently and creates a dance-based composition (this composition may contain other elements, such as text, if they are interpreted as part of the prompt) which can be reconstructed and performed for the choreographer. The choreographer does not usually stipulate the compositional process by which the construction should be created, allowing the dancer to choose the type of process they wish to use. Here, the level of the dancer's compositional skills, her previous exposure to various compositional methods, as well as an awareness of her personal discernment process are important factors in the employment and outcome of this activity.

4.2.3 Activities intended to evolve through construction/deconstruction

Add to, expand, and clarify formal and expressive elements

Formal and expressive elements are added to, expanded or clarified in existing dance material. In this activity, the choreographer usually concentrates on the dance material itself

as opposed to relationships it creates between dancers. That is, the dancers are working on the material in unison at this point.

Create and expand relational elements between dancers

Relational elements, such as spatial patterns and orientations, partnering, movement sequence, timing, mechanics and narrative, are created or expanded in existing dance material.

Sequence construction from dancer improvisations

Having explored a particular prompt, or prompts, through dancer improvisation, the choreographer attempts to fix a repeatable sequence of actions extracted from the dancers' improvised, exploratory movement. Since dancers often are not conscious of—or have difficulty remembering—actions they executed during improvisation, this activity can resemble the reproduction of dance material pre-constructed by the choreographer.

Limited palette improvisations

Limited palette improvisations resemble structured improvisations that are employed to generate material. The parameters of these improvisations, however, have undergone a level of refinement which makes their goal to expand formal, expressive and, most often, relational elements. In limited palette improvisations, there are several prompts and they have often evolved into more specifically demarcated material. Rather than form or content oriented images, the prompts can be movement phrases, spoken text and specified actions. The degree of refinement and complexity can vary, but the activity's primary objective is to observe relationship: relationship of palette elements, relationship of dancers and relationship of unanticipated formal and expressive elements. After verbal communication and/or physical demonstration, the choreographer gives the dancers a designated period of time for uninterrupted exploration. Or, the dancers explore with cyclical interruptions by the choreographer of verbal exchange and demonstration.

Manipulations of dance material

Existing dance material, that has usually passed through a degree of refinement, specificity or precision, is transformed by performing form-inspired or expressivity-inspired dancer manipulations. The choreographer verbally instructs the dancer to alter existing dance material by, for example, adding jumps wherever possible, executing the material only with the upper body, or executing the material as though extremely angry. The activity can be carried out by the dancer spontaneously upon being given the instruction or autonomously during a designated exploration period.

Extraction of material from dancer composition

Having explored a particular prompt, or prompts, through dancer composition, the choreographer extracts elements from the dancer's compositional sequence. This material may then be recycled into a new compositional sequence for the dancer or merely set aside to be employed in other rehearsal activities, such as a limited palette improvisation.

Kinetic exercise

The choreographer devises a specialized exercise to help the dancer achieve a desired kinetic outcome. In order to refine the performance of particular dance material, the choreographer demonstrates with verbal description a simplified action which is designed to help the dancer achieve the choreographer's internal image.

To sum up, twelve rehearsal activities were identified in the four processes observed. As will be seen in the descriptions of each process, the rehearsal activities appeared in no particular order and were often inextricably linked to one other. In examining each process, I attempt to highlight the activities that seemed essential to the unfolding of that particular process and those that provided the most clues about the choreographer-dancer interaction.

4.3 Process 1: Stephanie, Lise and David

In Process 1, Stephanie was the choreographer; the dancers were Lise and David. Lise is a freelance dancer and was hired for the project while David is a member of Montréal Danse.

None of the three had worked together before, though Lise had seen Stephanie's past work performed.

4.3.1 Observed Rehearsal Activities

Reviewing the rehearsal observations and Lise's descriptions of her experience in the interview, the following activities were noted in Process 1: generation and instigation from *pre-constructed movement sequence, verbal scenario,* and *dancer composition from prompt*; and evolution through construction/deconstruction from *add, expand, clarify formal and expressive elements, create and expand relational elements between dancers, manipulation of dance material* and *limited palette improvisations.* At the beginning of the week, each activity and its goal had a distinct identity; later in the week, the activities and goals were tightly interwoven.

Among the first activities, Stephanie gave the dancers *pre-constructed movement sequences* to learn. She demonstrated a portion of the sequence at a time, going back to the beginning and repeating as necessary, sometimes adding a verbal description of the formal elements. Evidence of the sequence's pre-construction was demonstrated when David asked Stephanie which shoulder was moving. Stephanie consulted her notes and replied, "J'ai été pas claire dans mes directions"[12] (O, 1, 1, S). The movement was fluid, full-bodied and relatively simple. Following her movements from behind her, Lise and David tried to reproduce the sequence. Lise remembers:

> The very first day, I remember—she changed over the course of the week—she had material that she had made up from the past, I guess, or somewhere else. And she came in, and she's like, "Do this," and she physically would do it. So it was very much like when you take a class—you watch the teacher and you learn it. (I, L, 10)

At a certain point, Stephanie asked to watch the dancers perform the sequence to see what they had "recorded". After the demonstration, her feedback was both verbal and physical as she went through the sequence movement by movement clarifying elements of execution. A

[12] "I wasn't clear in my directions."

cyclical interchange of choreographer demonstration with verbal direction and dancer reproduction with minimal verbal intervention was set in motion (see Figure 4.1). Also, upon seeing the "recorded" sequence on the dancers, Stephanie changed or added details to some of her initial directions and demonstrations. Her feedback reassured the dancers and kept them abreast of her expectations: "C'est pas les choses que j'ai dites au début. C'est les choses que je vois au fur et à mesure"[13] (O, 1, 1, P).

Once a fairly concrete, reproducible rendition was established by the dancers, Stephanie's directions became exclusively verbal: "Installer un rythme...syncoper...plus proche encore...saut plus explosive...préciser rythme"[14] (O, 1, 1, P). She would give the dancers time to integrate the directions on their own. Sometimes, she took the generation process a little further and began to evolve the sequence through construction/deconstruction—*adding, expanding and clarifying formal and expressive elements*: "J'ai envie d'installer un rythme pour que ça soit inégal...On va l'essayer cette fois dos à dos" [15] (O, 1, 1, S).

To generate material early in the process, Stephanie also gave the dancers a verbal prompt from which to compose a sequence—*dancer composition from prompt.* Lise explains:

> As well, on that first day...she had key words I can't remember now, something about falling. There were a lot of aggressive words, because she wanted to work with the war or something like that; there were a lot of aggressive words and I can't remember them. Anyway, she gave us both five, and she says, "I want you to create movement to these five words." (I, L, 10)

After viewing the dancers' compositions, Stephanie *added, expanded and clarified formal and expressive elements* through verbal direction and demonstration. Lise remembers:

> And then what she did was, she saw what we each created and she built on it. So she said, "Okay, show me torture," and we'd show it to her. And she said, "Okay, can you add an arm in there?" and she would physically show you the arm, and she would physically show you the intention of the arm. Whether it was whipping or stuff. So you would go, "Okay," and you would do it and stick it in. Sometimes she

[13] "They're not things I said at first. They're things I'm seeing along the way."
[14] "Set a rhythm...syncopate...even closer...more explosive jump...clarify the rhythm."
[15] "I want to set a rythmn so that it's uneven...We'll try it this time back to back."

> was very specific: "Can you do it at the beginning? Can you do it at the end?" Or, she would be like: "Stick it in where you want." After we did all that with both of us, she said "Can you stick them all together?" So that created our solos. (I, L, 11)

On the second day, Stephanie initiated a partnering sequence for Lise and David in much the same directive way, demonstrating each role and requiring the dancers to reproduce it:

> Lise: At the beginning of the partnering, I remember it was very, she would just show us. "Put your arm here, put your head there." It was very physical, kind of like she showed us, we did it. We reproduced what she did.
>
> Pam: She did both parts?
>
> Lise: Yeah, she was like "David, can you do this on Lise?" and "Lise, can you do that?" So that started out the duet. (I, L, 11)

As the creation of the duet proceeded, Stephanie relied less and less on her own body as the source of movement information through demonstration. A loosening of her expectations for the precision of the dancers' movement execution was reflected in both her demonstrations and her verbal descriptions. She began to emphasize a qualitative or formal element. Eventually, she directed the dancers primarily with verbal imagery and allowed them to find their own solutions. Lise clarifies:

> As it [the duet] progressed, she would be like, "I want you to fall on him, and roll into the corner," but she wouldn't show us or anything. She would just say, "I want it to look like a big mess, and then you end up there." So I'm like, "Okay." And we would show her something, and then she said, "Yes." So, she went from a real specific to a more non-specific way in terms of her showing us the movement. (I, L, 11)

These two sections of dance material, the dancers' solos and the partnering duet, became the basis for much of the other rehearsal activities. Having some textual material to work with, Stephanie refrained from moving herself and meticulously guided the dancers—using verbal direction or very loose demonstrations—through complex activities of evolution through construction/deconstruction. For example, a good portion of the second the day was spent *manipulating dance material* accompanied by one of the workshop facilitators. Together, for

example, they instructed the dancers to alter a sequence by performing it only with the upper body, or by sitting or adding a run at two random points during the phrase. Lise explains:

> We had built a solo the first day, and built a duet. And then, as the days went on, instead of her building more material, she would take the dance material and change it, evolve it in a different way. She would take a portion of my solo, a portion of hers [sic] and combine it, in this kind of relationship; and she would stick a little bit from the duet and she would stick a little bit from his. ... So there's always the same material but in a different version. (I, L, 4)

Later, working in more detail and often at very close proximity to the dancers, Stephanie seemed to sculpt the dancers. She progressed movement by movement, stopping and starting. She took her time and sometimes asked the dancers to stop moving and loosely hold a position while she walked around them, studying them. During these activities of *adding, expanding and clarifying formal and expressive elements* and *of creating and expanding relational elements between dancers*, the verbal exchanges were minimal, efficient. My notes from Day 3 provide an example of the cyclical interchange of demonstration and verbal exchange between choreographer-dancer[16]:

> Duet in contact follows.
> S takes D's place to demonstrate: "Est-ce que tu peux aller par en-dessous? ... Okay, on garde ca."[17]
> L tries something after lift.
> S: "Oh, I like that."
> S continues fixing timing of impulses, suggests something, dancers try.
> S: Ça marche pas, mais j'ai besoin d'y penser donc continuez."[18]
> L: "I have to go this way." Does movement but throws her off balance, repeats with change.
> S demonstrates fall with verbal accompaniment: "Oh, non, je tombe pas tout de suite."[19] Dancer demonstration. "Oui, c'est ca, quelque chose comme ca."[20]
> S: "Do what KC said." [Something about performance level?]
> David's question inaudible.
> S: "Do you remember this phrase. I think it would go well after the duet fall." (mimes)

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[16] Stephanie, Lise and David communicate in French and English, sometimes changing from one sentence to the next, as the observational notation of the cyclical interchange shows.
[17] "Can you go underneath. Okay, we'll keep that."
[18] "It doesn't work, but I need time to think about it so keep going."
[19] "Oh, no, I don't fall right away."
[20] "Yes, that's it, something like that."

> Dancers mark phrase.
> S: "What did you do before that?"
> D: "Hier, j'ai fait..."[21]
> S comes in, marks idea, descriptive with her words but minimal embodiment.
> Back and forth, S sculpts movement by movement, touching, words, very small demos.
> S: "Relax, but stay in position. ... (studies them [reminds me of a photographer]) Il faut que je vois ça depuis le début."[22]
> They demo. (O, 1, 3, P)

One other rehearsal activity—inventing a sequence from a *verbal scenario*—took place on the fourth day of the week. Stephanie told the dancers that she wanted to try something "theatrical". Leading the dancers around the space to block the movement, she explained a rough narrative scenario between two characters. Her directions were primarily verbal with minimal demonstration. Then, a cyclical interchange of demonstration by the dancers and verbal feedback between the choreographer and dancers gradually narrowed the formal and expressive parameters until the dancers were working within what was, in effect, a *limited palette improvisation*. The dancers were very concentrated, listening attentively to Stephanie and offering little verbal feedback. During Stephanie's verbal feedback, she occasionally demonstrated one of the roles; nevertheless, the dancers had a fairly wide margin of choice in which to engage their personal discernment processes and realize the proposals as interested them individually. The following excerpt from Day 4's observations demonstrates a cyclical interchange of choreographer verbal direction with minimal demonstration and dancer demonstration with minimal verbal intervention:

> S brings L and D together to work.
> S (to D): "Elle est comme en crise."[23] S demonstrates holding D roughly.
> D and L demonstrate.
> S (to L): "T'es même pas consciente.[24] Don't even think about him. Don't try to help him. You are hard...On commence à trouver quelque chose que j'aime[25]...Start the whole thing with eyes closed. Fine...It's okay if he can't hold your leg. I'm not looking for it to work. You do your thing. He travels forward."
> S: "This time the beat is much more aggressive...(Dancer demonstration)... Okay."

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[21] "Yesterday, I did..."
[22] "I have to see it from the beginning."
[23] "She's sort of in a crisis."
[24] "You're not even aware."
[25] "We're starting to find something I like."

Dancers marking.
S: "You, Lise, run across the stage. Good lapse of time. Yell "David". Second time downstage, third time upstage. Angry in cry. (to D) Elle est super pressée. You…aucune ambition."[26] (Minimal demonstration with words.)
S (to L): "Tu regardes ailleurs."[27] (Recaps actions.)
S (Demonstrating to D): " 'Qu'est-ce qu'elle fait là?' "[28]
L marks walking and thinking, restates pathways to Stephanie. Demonstration.
S: "Okay, thanks."
S (to L): "By the way, second is anger."
L: "Third is what?"
S: "Just wondering."
S (to L): "Tu va courrir te pitcher dans ses bras.[29] 'Oh, David' with emotion. You aren't going to say anything, just with your body."
Dancer demonstration, laughing, embarrassed.
S (to L): "Don't say it [David]."
S describes scenario with small demos.
S: "Take it from the last run."
During demo D laughs, everyone laughs.
S: "Il y a quelque chose qui marche pas.[30] You [Lise] are looking for him in the dancing. You [David] have to say it as soon as she stops."
S(to L): "Phrase as fast as possible."
Dancer demonstration.
S: "Oui, c'est bon ça.[31]…(S demos with L the role of D, totally passive.) Let's see first run. (demo) Ça marche[32]…It doesn't make sense, see him."
Dancer demonstration.
S: "Oui, oui." (laughing) "Restez là. J'ai besoin de réflechir."[33] (O, 1, 4, P)

4.3.2 Component Parts

Taking a closer look now at each aspect of the choreographer-dancer cyclical interchange, I examine some of the observations that reveal the quality and character of verbal direction and physical demonstration, the proportion of verbal and demonstrative communication, the dancer's margin of choice, and the communication between dancers.

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[26] "She's really rushed. You…no ambition."
[27] "You're looking somewhere else."
[28] "What's she doing there?"
[29] "You're going to run and throw yourself in his arms."
[30] "There's something that doesn't work."
[31] "Yes, that's good."
[32] "That works."
[33] "Yes, yes…Stay there. I need to think."

For me as observer, a pivotal moment in Stephanie's process was when, on the second day of the workshop, she chose not to remove her street shoes to rehearse. From the third day on, she directed the rehearsals without ever changing from her street clothes and street shoes. Though extreme fidelity to her body's demonstrations was never of paramount importance for her, even on the workshop's first day, this attire change seemed to be a symbolic acknowledgement of the capacity of the dancers' bodies to realize her ideas. As well, a comment that she made during one of the breaks—"If I were a dancer..."—seemed to reinforce Fortin's and my perception that she did not see herself as a dancer among dancers and implied, perhaps, that the knowledge each artist—whether in the role of dancer or choreographer—brings to the process is different.

As described above, Lise testifies to a change, by the second day, in Stephanie's demand for specific physical execution and in the level of her reliance on her own body to demonstrate movement. From Lise's perspective, this change affected her and David's engagement in the process:

> But David...responded more, and I think me too, when people just let us explore something and show something. And her manipulating it a bit, by just visually looking at it, and maybe changing it. But when she was very, very specific about things, it was kind of boring for us, in a way, because we were able to reproduce it, but not exactly like she did it...To be more free, and to have her give us ideas, and to show things. To have it really like a joint thing. So, what I'm thinking that when she saw us show her things, for her it was way more interesting, the things that we came up with, than the stuff that we reproduced from her body. (I, L, 11)

The fact that Stephanie's directions continued to open up and give the dancers more interpretive freedom seemed, to Lise, a confirmation of success.

Lise recognizes this level of independence on the dancer's part as a distinguishing difference—in both aesthetics and training—between the ballet and the contemporary dance worlds. She explains:

> Like in ballet, they do that [reproduce exactly like the demonstrator]. They're very specific, and it's great, they're really good at that. But with us, I think we're a

> different thing. We work differently, and that's our thing. It's okay to do both, but it's way more fun to do it the other way. (I, L, 11)

As well, she sees the fact that Stephanie wore her street clothes, rather than "a specific outfit," as further evidence that she was working in a contemporary dance, as opposed to a ballet, aesthetic and environment. She acknowledges the freedom that that implies: "Because we're contemporary, we have the freedom of wearing what we want". She prefers to see the choreographer in street clothes because she "see[s] what the person is in their life." The creative process seems more "real" because she can see the "whole person." Also, she felt that Stephanie was "less self-conscious" and "more confident" after she chose not to change into "jogging pants and some kind of top", what Lise described as the contemporary dance "uniform" (I, L, 21).

This level of freedom and independence became problematic, however, when rehearsal activities went outside of the dancers' and choreographer's areas of expertise. On the fourth day, when the group was generating a sequence from a *verbal scenario*, Stephanie's instructions were mostly verbal and the dancers improvised within the constraints of what the narrative and character images aroused for them. Stephanie was delighted with the dancers' spontaneous creation; but, when she tried to reproduce the scene, she was not able to recreate the success of their original interpretations. To mitigate this disappointment—as Lise saw it—Stephanie constantly changed her instructions.

> She basically kept giving us different scenarios. What was hard about that day was that she changed every five minutes. She'd do something; it would be spontaneous, and she'd love it, but then want us to reproduce it five minutes later. But then we couldn't, because we didn't have the tools to reproduce it later. So then when we did it the second time, she didn't like it, so she'd change it. But she liked what we did spontaneously. So there's that type of thing over and over and over again. (I, L, 3)

As Stephanie employed choreographer demonstration less and less as a means to generate specific dance material with the dancers, her verbal instructions were accompanied by a physicalization of the expressive content she was trying to elicit from the dancers. For Lise, the way Stephanie instinctively acted out her verbal directions added a non-verbal dimension

that stimulated Lise's personal discernment process and influenced how she was able to embody the information:

> With Stephanie, when she would speak or explain, just in the tone of her voice, she'd get excited or she'd be like, if it's aggressive, she'd speak that way. So, for sure, that's what I related to. Because she was telling me it in a real spirited way. Then, I can look at that and say "Okay." I can look at it in many different ways: "rhythmically, it's going to be this." (I, L, 16)

When reproduction is de-emphasized and dancer parameters—whether formal or expressive—are favoured as a composition base, the dancer's margin of choice seems to be widened and her discernment process is set in motion. Lise intentionally gleans instructive cues from Stephanie's multi-dimensional directions. Moreover, when the time comes for her to embody those instructions, she makes an effort to expand her habitual reactions by becoming aware of all her options:

> And then I would look at the position where we ended and I would be like, "Okay, there's him, and I could push him here" or "These are my options; I could push him there." I know with me too, I try to do what my second choice is in my mind. Because everyone always has the first instinct to push like maybe the shoulder or something. So I would be like, "Normally, I would push on the shoulder. But where else would I push someone?" Then I would think, "Okay, maybe the hip." That's what I personally do. So I'm going to do the place where I would not normally go. So then maybe something else would come from it. (I, L, 12)

Another aspect of verbal and non-verbal communication is how it effects the atmosphere of the working environment. In the choreographer-dancer relationship, the content and quality of communication is essential to the success of collectively realizing an individual's vision. The dancer's are essentially dependent on verbal and non-verbal feedback from the choreographer to confirm acceptance of their choices or to redirect them. For Lise, this approval most often happens on an instinctual level from the choreographer's facial expression or "the energy that they give out" (I, L, 5). When dissatisfied, it is important for the dancer that the choreographer specify the origin of their dissatisfaction. Are they dissatisfied with their own idea or with the dancer's realization of it. Stephanie regularly

took responsibility when an idea was not working and told the dancers that she would take the time on her own to make improvements.

When redirecting the dancers' demonstrations, Stephanie acknowledged the dancer's choices while also providing further instructions. Lise perceived:

> She would describe what she got, what she liked about it, what she didn't like about it, and what maybe we could add. ... And I would say, "Okay, maybe I could try this." And she would say, "Okay." (I, L, 6)

During Stephanie's process, which included a considerable amount of ensemble work, I observed a non-verbal complicity between Lise and David. There was minimal verbal exchange between them during the activities. Nevertheless, by the end of a week of particularly intensive physical work, their tired and sore bodies became cause for commiseration. They knew they had to conserve energy and protect their bodies. Therefore, when it came time to run-through portions of the material, they decided between themselves how they would approach meeting Stephanie's needs while respecting their own. For Lise:

> And near the end, he would tell me, "I'm really, really tired" and I would say to him, "I need to conserve my energy." And Stephanie didn't know this (laughs), but we would decide between us, like, "Okay, this time when we do the run, we're doing it this way," meaning we won't do it full energy; we're going to concentrate on being precise, and that kind of thing. (I, L, 19)

It was not only the accumulation of the week's work that took a toll on the dancers' bodies. The movement vocabulary and the pace of each day's activities were demanding. Even on the first day, after only two hours of working, it was observed: "David donne des coups de poing à sa hanche droite. Stephanie répond, 'Oui, c'est ça. Ce mouvement fait mal...on va le refaire juste une fois' "[34] (O, 1, 1, S). Stephanie was aware that she was pushing the dancers and that certain movements were potentially dangerous. She made regular efforts to check in with them, asking: "Ça va?" "Pas trop fatigué?" or "Pas trop brisé?"[35] After

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[34] "David is punching his right hip. Stephanie responds, 'Yes, that's right. That movement hurts...we'll do it only one more time."

[35] "You're okay?" "Not to tired?" or "Not too beat?"

prefacing a request for another demonstration from the dancers with "la dernière fois"[36], she joked: "C'est jamais vrai quand un chorégraphe dit la dernière fois"[37] (O, 1, 1, S). With music sometimes playing in the background, the concentrated atmosphere was uninterrupted: the dancers often marked material on their own when not working directly with Stephanie. However, Stephanie did give the dancers regular breaks and some periods of time to work on their own.

4.3.3 Discussion of Process 1

As noted in the field observations, and corroborated in Lise's interview, Process 1 emphasized activities that evolved through construction/deconstruction. This focus distinguished Process 1 from the other three processes and had consequences for the dancers' roles. During the course of the week, Stephanie seemed to abandon interest in generating new material and spent most of her rehearsal time expanding existing material through strategies of manipulation.

Throughout this construction/deconstruction process, the physical demands and intellectual complexity of movement vocabulary increased. Of the four processes, Stephanie's was the most overtly challenging to the dancers' physical condition and to their capacity to reorder, record and reintegrate dance material. Propelled by an aggressive subtext, the dancers moved in and out of the floor liberally; traveled through space; and engaged in fast, complex partnering sequences. While the movement was never without an expressive intent, formal elements were more prominent and perhaps more developed than in the other processes.

According to the continuum developed in the conceptual framework, when the dancer is employed as an executant, the knowledge base, or creative source, of the work is centered in the choreographer's body; when the dancer is employed as an interpreter, it is shared or negotiated between the bodies of the choreographer and dancer; and, when the dancer is employed as a participant, it is centered in the dancer's body. In Process 1, the compositional

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[36] "the last time"
[37] "It's never true when the choreographer says, 'the last time.'"

practices required that the dancers act most often as interpreters, negotiating outcomes between Stephanie's propositions and their own conscious and unconscious responses.

The process started with *pre-constructed sequences* that Stephanie had created from her own body experience; the dancers learned, copied and reproduced material which originated outside their bodies. Although the dancers during these initial activities were, to some degree, working as executants, certain factors which might support that analysis were not present. Referring to the conceptual framework, when a dancer is employed as an executant in its purest sense, the choreographer's body is presented as the ideal model; rehearsal activities are structured around the choreographer's demonstrations and precise verbal instructions (sometimes video interventions are also employed). As Lise mentioned, at first the activities followed the traditional model of a technique class with the dancers acting as executants. However, there was no evidence that Stephanie presented her material as an ideal rendition to be flawlessly copied. Her behaviour demonstrated a fairly quick "transfer of authority", to borrow Martin's (1990) terms. She was interested in seeing what the dancers "recorded" and the generation/instigation activity of learning a *pre-constructed sequence* spilled seamlessly into evolution through construction/deconstruction as she *added, expanded and clarified formal and relational elements* through a cyclical interchange with the dancers' own demonstrations. Like a painter mixing colours on a palette, or throwing paint on a canvas, her objective in this early part of the process appeared to be to get some movement out and onto/into the dancers' bodies, raw movement with which she could then work. By dressing in street clothes and shoes, she drew attention away from her performing, demonstrative body and encouraged the dancers to take ownership of the material.

While *dancer composition from prompt* which induces dancer invention would appear to put the dancer in the participant's role, Stephanie's employment of this activity put the dancers in an interpreter's negotiating position. Like the *pre-constructed sequences*, the dancers' inventions became the raw material for dialogue between choreographer and dancer, dialogue directed towards a shared composition and meaning. When a dancer is a "pure" participant, his knowledge is at the center of the composition; the choreographer's propositions focus on extracting that knowledge and allowing it to guide the development of the work. Stephanie's

words, based on the theme of aggression that she was researching, served to stimulate the dancer's inventive skills. But, she then brought those compositions back into her own knowledge base, appropriating them in the service of her loosely pre-determined vision.

As the activities became more concentrated on construction and deconstruction, the dancers were consistently accessing their interpreter knowledge base, balancing inner experience with outer direction. The very nature of evolution-oriented activities, such as *limited palette improvisations* and *manipulation of dance material*, emphasizes the interaction of personal dancer knowledge with partially-developed dance material.

Moreover, as Stephanie's directions became more imagistic and open-ended, the dancers enjoyed a larger margin of choice and were more active in transformations of the material. During these activities, though the dancers were engaged primarily as interpreters, the requirements of their role blurred with that of a participant's, creating a lively interplay of invention and contextualization.

The quiet, concentrated environment of Process 1 was remarkable: I observed far less dancer verbal intervention than in the other processes. Stephanie was very directive, but in no way demanded unqualified obedience from the dancers in the traditional sense; I wonder how much the dancers' personalities and past experiences influenced the level of their verbal interventions.

In her interview, Lise immediately expressed her appreciation for the workshop atmosphere in which her opinions were solicited and valued by the facilitators. But, she acknowledged that this dynamic was new to her and speaking out did not come easily: "I remember they wanted to hear from everyone, it was kind of painful. Because I like to be quiet and hide in the corner and just do my thing. But they asked us, and the more I did it, the easier it got" (I, L, 2). Having trained in a school modeled on traditional, hierarchical pedagogical practices and having later danced with the school's company, Lise had become accustomed to suffering some form of retaliation if her opinions did not please those in authority. This past experience had an impact on somatic-health factors.

At some point during the process, I observed each of the dancers experience discomfort with a particular movement. When questioned by Stephanie, they minimized their discomfort in an apparent attempt to avoid drawing attention to it. In both cases, Stephanie took it upon herself to offer alternative movements. When I asked Lise about this in the interview, she explained that sometimes fear of "getting reprimanded" was a reflex: "Call it old school, where you want to handle it yourself. ... With certain choreographers, it is like that. I find it almost like the call of the jungle, you don't want to show weakness, or they'll really get you. So you don't feel entirely secure to let out that information" (I, L, 20).

How much do these hidden motivations and impulses affect the outcome of compositional practices? In this study, I ask how compositional practices impact the dancer's role, but would it also be worth asking how the dancer's past experience influences the compositional practice? As observed, the dancers in this process were employed primarily as interpreters with some overlapping into the roles of executant and participant. Would some of Stephanie's activities have incited more of a participant approach if the dancers had come from different backgrounds?

4.4 Process 2: Mary, Isabelle and Paul

In Process 2, Mary was the choreographer and Isabelle and Paul were the dancers. Both Isabelle and Paul are members of Montréal Danse, Isabelle for over ten years and Paul for two. As such, they have worked together often and know each other well. A resident of another Canadian city, Mary had never met the dancers.

4.4.1 Observed Rehearsal Activities

From five hours of rehearsal observation and Paul's descriptions of his experience in his interview, the following activities were noted in Mary's process: preparation from *structured improvisation-relational focus*; generation/instigation from *structured improvisation, dancer composition from prompt,* and *pre-constructed movement sequence*; evolution through

construction/deconstruction from *add, expand, clarify formal and expressive elements, create and expand relational elements, sequence construction from dancer improvisation, extraction from dancer composition,* and *manipulation of dance material.*

Mary began the week with *structured improvisations* or improvisation games intended to cultivate relationship between the dancers, to lay a foundation for generation, rather than to actually generate material. One improvisation was a mirroring exercise she called "duplication exchange" which had no overt expressive content. She explained the parameters to the dancers and then gave them time to explore movement while she observed and took notes. During this period, she would either stop the dancers to communicate a change or narrowing of parameters, or she would give them the new verbal instructions while they continued their exploration. The explorations progressed from form-oriented prompts as in the mirroring exercise to expression-oriented prompts, such as the word "serenity", which Mary called "emotional tones". Spontaneous, improvisational text and vocal sounds ("gibberish") were also solicited as the orientation of the prompts changed. On at least one occasion, Mary joined the dancers in the exploration. Her participation was not intended as an ideal demonstration; she explained, rather, that she "want[s] to get inside" the action to get a "little more information" (O, 2, 1, P).

Paul experienced this work early in the week as "ground building" (I, P, 3). It set a tone for him:

> The first days I think were also very important just for building groundwork. The trust, and getting used to each other, getting used to her. And also, almost, just days of being vulnerable, days of letting it all out. Doing really not that great stuff in studio, but it being okay and good. That was going on. Rather than striving for best right away. (I, P, 3)

At the showing at the end of the first day, Mary chose to have the dancers demonstrate some of these structured improvisations. Paul explained after the showing that he felt the dancers had been able to "access [them]selves very quickly". Referring to the simple, formal prompts, such as "leading" and "following" each other, and expressive prompts, such as "ecstasy" or

"joy", he said that "clear and uncomplicated parameters" (Sh, 2, 1, P) provided a productive entry point.

When the work started to focus more on generation of dance material, Mary proceeded predominately through *structured improvisation* and *dancer composition from prompt.* Mary also generated material by transferring *pre-constructed sequences* to the dancers through demonstration. Paul explained that in the very beginning she taught them "very precise choreography" that was "quick and quirky and fun to do" (I, P, 3), choreography that was either pre-constructed or that was made up on the spot. From my own observations, as well, it was not clear if these sequences were pre-constructed or not. Fortin also noted only that: "Elle démontre. Elle bouge sans arrêt"[38] (O, 2, 1, S). During the activity of *sequence construction from dancer improvisations* prompted by the emotional tone of anger or hatred, Mary added some connective material, making the material up and demonstrating it in the moment. Paul specifies:

> She just went for whatever came out of her body. And I think she had a fairly clear idea of what her body produces. Like she throws herself out and her arm goes here and her head, whatever. Whatever it was that she did, she just kind of went for it, step by step. I don't think we actually proposed that many ideas, that day, just a few, but the actual "step forward, step back." I mean, you decide how you were going to carry your body through it. (I, P, 6)

However, without explanation, she gave up this method of research and concentrated on *structured improvisations* and *dancer compositions*, as well as activities associated with evolution through construction/deconstruction.

The prompts for the *structured improvisations* ranged from simple one word triggers derived from the "emotional tones"—sourced from writer/philosopher Ron Hubbard—to more complex, situational images such "need the body," where the dancer induced the "need for a body, for the other body" (I, P, 7). These situational images generated both material that would serve as a base for development and short compositions that had an inherent completeness. One particularly powerful composition came from the verbal prompt "stand in

[38] "She demonstrates. She moves non-stop."

first [position], rock back and forth and let anger fill up through your body and shoot an arrow at it" (I, P, 7). The result was compositionally sound unto itself, but the improvisation also served as the basis for the development of solos. The dancers took their experience of the initial improvisation, and Mary's additional instructions to incorporate spoken words and vocal ideas, and created compositions on their own.

Another *dancer composition from prompt* was triggered by what Paul described as "five words" (I, P, 12). Mary gave each dancer "an identity and four actions" (O, 2, 4, P) and time to compose something on their own. Paul's identity was God and his actions were creating a disaster, seeing far and near, levitating people and putting them in his pocket. To create his sequence, Paul chose to put the word prompts Mary had given him aside and concentrate on inventing some movement:

> The physical part of it was put together through just a short series of movements ... just some gestures. And, in my mind, when someone asks me to do something like that I try to generally think of something that I can repeat a lot and not hurt myself. (I, P, 12)

Once the physical structure was in place, he would attempt to find a relationship between his invention and the choreographer's prompts.

Delighted with Paul's initial compositional sequence, Mary developed the solo in two phases. In the first phase, she asked him to repeat it once or twice with little verbal feedback or redirection. The last repetition in this phase layered some text: Paul described in words his actions as he performed them. The following day, in the second phase of phrase development, Mary's involvement and the choreographer-dancer cyclical interchange became more evident. Through verbal description and minimal demonstration, she stimulated Paul's imagination and *added formal elements*. Most often, she would give the instructions and then let Paul demonstrate a large section or even the entire solo, only occasionally offering him verbal cues while he demonstrated.

When working on solos, she took time with the dancers to exchange thoughts about where the composition was going and what personal impressions were coming up for the dancer. Isabelle took notes whenever Mary gave her time to think about the instructions or to work on her own; subsequent demonstrations of Isabelle's solo showed that a real evolution had taken place.

An affirmation of the dancer's discernment and integrative process, this dancer-centered method was more apparent when Mary was developing solos than when developing duets. When working on duet material, she was more directive, giving clear instructions and quickly seeing when the dancers had captured her idea (O, 2, 4, S). During the choreographer-dancer cyclical interchange, Mary was at close proximity: the exchange took place through loose stops and starts and with moments when Mary replaced one of the dancers.

> I: "*Charnel*...Don't pick up, it's okay. [marking?]"
> M: "Lower, like before."
> Sequencing the duet. M stays close to couple, coming and taking over one role or the other.
> M: "I have to use the washroom again, too much water. Are you okay to work?"
> Dancers mark through sequence. Stop. Start to stretch, take a break, talk quietly.
> M returns. They keep improvising through duet with M guiding.
> M: "Isabelle, walk. Paul, just keep doing what you are doing...Sense of blindness, blinded by...so heavy into this action...Let head scan...Continue without her body, reacting even if not there...You can react however you want – discomfort...Can we run through it again?"
> Dancer demonstration. (O, 2, 2, P)

Another way that Mary evolved material through construction/deconstruction was simply to layer different images onto a fixed sequence in *manipulation of dance material*. Mary would verbally communicate an imagistic prompt (for example, "a big furry bear that is vibrating" [O, 2, 3, P]) from which the dancers were requested to alter a seated duet sequence. Mary sat quite close to the dancers and, once she had given them the prompt, let them demonstrate uninterrupted. After the dancer demonstration, a verbal exchange took place which did not seem to be aimed at developing that particular version of the material. Rather, specific moments were commented upon and speculations made regarding what would happen if that version were repeated. The manipulation process recurred several times based on different

imagistic filters. Each time, Mary allowed the dancers to complete the activity before inviting exchange.

4.4.2 Components Parts

Process 2's activities are distinguished by their improvisational nature and their emotional content. The predominant components of those activities that reveal aspects of the dancer's role and the choreographer-dancer relationship are the quality of choreographer verbal direction and feedback, dancer verbal feedback, and the dancer's personal discernment process.

As stated above, at the beginning of the process, some importance was given to choreographer demonstration. On at least one occasion, Mary taught the dancers a "quick and quirky" sequence of movement. Though she soon abandoned that method of generation or evolution, it fostered an acceptance of emotional risk in the working environment. Paul found her demonstrations "inspiring" in the way that "she just went for whatever came out of her body" (I, P, 6) without judgment. In general, her example, whether through demonstration or verbal instruction, set a tone in which emotional vulnerability was safe, even necessary. Paul explains:

> Well, if you asked a question, whether she knew what she really wanted, she would give you something to try. So, I find that that created a kind of, well, there were other factors as well, but that gave an atmosphere of trust in the room. Just because right away you saw that she was opening herself up completely. So there was no, she wasn't playing it safe. It didn't look like she was considering what we would think of her decisions or her work, and that is so much a part of the problem of trying to get anything done, is that people don't open up completely. And I understand why. It's a hard thing to do. It a hard... place to go. Anyway, it created something—I think Isabelle and I responded equally—where we presented our ideas, our things, our questions without holding back. So right away, things just got able to move fast. (I, P, 2)

At the start of each activity, Mary engaged the dancer's imagination through mostly expressive (emotion) or narrative (character) verbal direction and kept feeding and stimulating it throughout that activity. She would start with an "emotional tone," or a

character and four actions, and gradually develop this, through added images and actions, into a complex internal scenario for the dancer. Having time and encouragement to let his imagination run wild, Paul—in his "God solo" for example—was able to put a lot of energy into character development.

Choreographer verbal feedback was often prefaced by phrases such as: "For me this was...", "I'm sharing an observation from my own perception with you...", "I saw...", or "I felt..." Further directions for modification were usually inspired by something she observed in the dancers' demonstrations, again prefacing those directions with "While you were doing that, I had an idea" or "You just gave me an idea." The feedback always had a sense of checking-in or affirming the dancers' experience, as well as examining it and redirecting it. Paul remembers:

> It was like, "Okay, this is what you are gonna try and do," and, instead, "that's great, it's not exactly what I asked for, but it's even better, because it's from you." And then we discuss *why* we made that choice, and what aspects of it were good and what aspects of it were bad; and trying to keep what was good and trying to reproduce it; and then notice that it would change when it was reproduced; and then try and build. So it just kept building and growing with that. (I, P, 3)

When Mary was constructing/deconstructing material through extracting (from compositions or improvisation) or adding elements, she often emphasized the importance of maintaining interpretive room for the dancer: "I want to keep the freedom in there to interpret however you want, I will just tell you things I'd love to see again;" or "I'm going to give you bits and pieces that involve choice;" or "Trying not to say things that I think you should bring back in but..." (O, 2, 4, P).

Sustained and encouraged to some extent by the workshop context, Paul and Isabelle spoke openly and freely about their impulses and responses, both negative and positive, to Mary's instructions. This aspect of the process was "pivotal" (I, P, 1) for Paul in acquiring valuable tools that he would apply to other processes. For him, witnessing interactions between Isabelle and Mary were particularly informative:

> I find it rare that there is that much openness and discussion between choreographer and dancer. I mean, I feel like I learned a lot just from watching Isabelle break down what Mary was asking for, and thrown back at her: "This is what I heard you say." And Mary would say, "Oh, it's not really what I said, but..." You know, just to go back, to watch Isabelle disagree. Mary would be like, "I want to try to create this sense of tenderness between you and this imaginary object." And then Isabelle would say "Well, I don't think you're going about it the right way, I would do it like this." And then Mary kind of standing back and going, "Oh, let's try that." Which for me was great, it was just fantastic. Then I was able to try that myself as well. And then you can learn to trust your inner creative voice, rather than just being a rule-follower. (I, P, 3)

This level of "openness and discussion between choreographer and dancer", and a wide margin for dancer choice through improvisational generation and evolution, as well as verbal feedback on the part of the dancers, accentuated contact with their personal discernment processes, what Paul's calls his "inner creative voice" (I, P, 3). To be fully involved in dance material, he knows he needs to be in a position to access "emotional states authentically" (I, P, 11). To promote those states, he tries to approach the material he is working with differently each time. He also highlights the importance of following his first impulse when instructed to make choices in certain activities, for example when asked to add spoken words to his God solo:

> Just do the movement and trust yourself to do the movement. And just let whatever come out, come out. I don't know how. You just kind of do it, I think. I think you just kind of trust. You know that whole trust thing, vulnerability? You just trust yourself to not hold back. As soon as the vocalization comes to mind, you let it out. Because it's not the presentation, it's not the time to work on it. (I, P, 12)

As the God solo progressed, to develop his character, Paul let his imagination run wild. He explained that his guide for these explorations was to let himself go beyond what might ultimately be considered acceptable and trust that the editing process "will make it appropriate" (I, P, 18). "Trust your outside choreographer or director to pull you back." (I, P, 13) Furthermore, he says that, when he is in a position to expose "what Paul does poorly", he is able to invite unexpected and intimate solutions. And, as was previously mentioned, when composing, he gives some attention to the health of his body: "I try to generally think of something that I can repeat a lot and not hurt myself" (I, P, 12).

In Isabelle's exchanges with Mary, I observed the importance of setting "markers" while constructing/deconstructing material that would, paradoxically, give Isabelle a sense of freedom. Isabelle was able to go deeply into the open explorations, even when certain fixed parameters seemed to compromise creativity and authenticity; she trusted that the "world [would] flow back in". "I have no problem," she explained, "setting it and getting back to truth" (O, 2, 4, P).

The importance of a psychologically and physically safe working environment seems to be heightened when the work depends on a dancer's ability to ignite the full range of his personal discernment process. Paul specifies:

> And then, going back to the trust point: if you're not trusting your choreographer to work with who you are, then you've already lost something collaborative. It's fake. The mutual respect is gone. And so therein lies the difficulty as well. What kind of process do you want to be in? So, maybe while you are in perfect shape you can allow yourself to be in that kind of process. It's just not that worthwhile to be in a process where all of those elements aren't solid. I think you give less; you do less. You're less willing to open up. And as soon as you are unwilling to open up, then you're creating lesser work. (I, P, 15)

Several factors contributed to the trust the dancers felt, which, in turn, allowed them to deeply access, and generously give of, their inner selves. Certainly, the decreased pressure of the workshop context and the supportive presence of the facilitators cannot be underestimated. However, Mary's method of validating, in some way, everything the dancers' gave made them want to give more. Her immediate reaction to the dancers' demonstrations was always enthusiastic; she genuinely thanked them, praising and encouraging their choices; and, the dancers responded. Paul explains:

> And then her gratefulness, her generosity in giving and her gratefulness in receiving was unending. There was never a moment where she wasn't in awe of what she saw happening. Even if she didn't use it or end up liking it, it was always an expression of gratefulness or approval. Which, God, people respond so well to that. It just encourages, it's an encouraging thing. It makes it easy to take a chance again. (I, P, 17)

To both observers and at least one facilitator, there was something ineffably comforting about the atmosphere of Mary's rehearsals. One of the facilitators commented after the showing on day 4: "It's such a privilege watching your rehearsal" (Sh, 2, 4, P). An observation made on Day 1 noted: "She's smiling. She says the first name of the dancer. She seems happy" (O, 2, 1, S). The group seemed to get more and more emotionally at ease with one another as Mary would end each rehearsal by hugging the dancers. Mary always addressed and welcomed me whenever I entered the process. On day 5, she said to Sylvie and me as we entered the studio and discretely took a seat: "I'm magnetized to you two" (O, 2, 4, P). I felt more included and less intrusive in her process than in any other.

Paul and Isabelle had a considerable amount of respect for each other, as well. This was probably due, in part, to their previous experience dancing together. When working on their duet, they felt comfortable speaking between themselves about adjustments to accommodate each other's movement choices or somatic needs. During the breaks, they talked about their upcoming touring schedules and Paul confessed concern about injuries, a torn calf and a split in his foot. Those injuries were present for Paul during the process—as evidenced by a wrapped metatarsal—but he felt free to adapt Mary's propositions to compensate for the weakness, saying in one rehearsal: "Eventually I'll do it on the other foot" (O, 2, 1, S). Later in his interview, he added: "Anything that involved difficulty with it [the calf tear] we just removed without any problem" (I, P, 15). Having recently given birth, Isabelle remarked on the sensation of her breasts full of milk. Mary was very accepting of the condition of both dancers' bodies.

4.4.3 Discussion of Process 2

The most striking feature of Process 2 was the palpably warm and positive atmosphere of the working environment. Even the quality of Mary's voice was distinctive: melodious, comforting, reassuring. It expressed confidence and decisiveness, yet was still nurturing and playful. The choreographic activities were largely improvisational in nature. Mary experimented with many different ideas rather than systematically building on existing material as Stephanie did. An uncomplicated, expressive prompt would provide the seed

from which a study was constructed. The activities and their means often provoked the dancers to take startling emotional risks. Since the activities were often triggered by emotional images, a focal point of Mary's research was the development of successful transitions back and forth between authentic feelings activated in explorations and fixed choreography or "dance steps".

The improvisational process, enhanced by the expressive character of the exploratory content, widened the dancers' margin of choice and brought into relief their personal discernment process. Mary placed the individual experience of the dancers at the center of the process, giving the dancers a high degree of autonomy and trusting them implicitly.

The compositional practices employed in Process 2 required that the dancers act most often as participants. From Mary's initial imagistic prompts, they generated and evolved material under varying degrees of supervision. Her inspiration for further development was almost exclusively something she had witnessed in the dancers' demonstrations, rather than a pre-conceived vision she was trying to solicit or impose. She acknowledged the internal compositional process at work when dancers demonstrate—either open-ended initial explorations or structured material that has passed a certain level of refinement—by allowing the dancers to explore material uninterrupted.

Although Mary briefly experimented with using the dancers as executants, teaching material to them through demonstration, other factors such as a predetermined vision, or an emphasis on exploration of formal elements, were not in place to support this way of working. In particular, Mary's initial use of preparatory activities to build a foundation for generation acknowledged the uniqueness of the specific community of which she was a part, and of the individuals which it comprised. Through improvisational games on Day 1, she cultivated the community's sense of identity in preparation for other activities which would harness material authentic to those individuals, to that time and place. When Mary entered the improvisations, she did not do so as a demonstrator or ideal model; rather, she joined the improvisations as a way of acknowledging, even claiming, her place as an equal member in the community, just as the ethnographer might go into the field of those she wants to study.

In Process 2, the quantity and quality of verbal communication seemed to have the most significance on the choreographer-dancer relationship and the material that resulted. In order to center the knowledge base on the dancers and to invoke a high degree of access to their personal resources, an unconditionally safe atmosphere for experimentation was established. Mary's openness to all manner of response to her propositions, her lack of preoccupation with outside judgment, which showed "she wasn't playing it safe" (I, P, 2), and her demonstrative gratitude and appreciation contributed to an "atmosphere of trust in the room" (I, P, 2). Choreographer feedback acted as a selective mirror, but gave intentional choice to the dancer in subsequent explorations. Isabelle, in particular, whether influenced by the environment or simply following her habitual way of working, felt free to question the choreographer's directions. Unintimidated, Mary welcomed Isabelle's suggestions and allowed them to influence her own choices.

Although the dancers were engaged more as interpreters in some of the duet work, balancing outside stimuli with inner impulses, the progression of the week led them unequivocally into participant roles. Paul felt "the last two days were very much absolute collaboration, there was very little direct instruction" as Mary worked more as a "creative director" (I, P, 7).

4.5 Process 3: Laura, Michael, Lucie and Emilie

In Process 3, Michael and Laura choreographed as a team; Lucie and Emilie were the dancers. While Michael and Laura often choreograph together, they had never met or worked with Lucie and Emilie. The dancers did not know each other and had never worked together. Lucie had seen Michael and Laura's work performed on stage, however.

4.5.1 Observed Rehearsal Activities

From the observation notes and Lucie's description of her experience in the interview, the following rehearsal activities were in evidence: generation/instigation from *pre-constructed movement sequence, verbal scenario* and *dancer composition from prompt*; evolution through

construction/deconstruction from *add, expand and clarify formal and expressive elements, create and expand relational elements, dance material manipulation, limited palate improvisation* and *kinetic exercise*. In the latter part of Process 3, many of the aforementioned activities were activated for very short periods of time sometimes closely following one another.

Generation through *pre-constructed movement sequences* dominated the activities of the first two days. On the first day, Michael worked with Lucie, teaching her a sequence, while Laura taught a sequence to Emilie. The vocabulary of the phrases was idiosyncratic and specialized to the movement and expressive affinities of each choreographer. The quality was physically challenging: quick, complex shifts, while maintaining a strong muscular tension.

Michael and Laura worked in a similar fashion, demonstrating short sections of their phrases, while the dancers, copying them from behind, attempted to reproduce the actions. The dancers would then demonstrate the sections for the choreographer. Often the choreographers would stop and single out one particular movement that was not reproduced with the accuracy desired and the dancer would repeat it several times while the choreographer watched. In between each repetition, Michael and Laura gave the dancers fairly concise verbal feedback, such as "Think about still traveling" or "Maybe if you use your abdominals" (O, 3, 1, P) to help achieve the desired execution. In general, Laura tended to be more verbal, describing precisely what she wanted to see. Her feedback was sometimes preceded by apparently sincere affirmations such as "good," "nice" or "super cute". Michael relied more on repeated choreographer demonstrations of the movement to communicate his desires to the dancer. In general, his reactions and responses to dancer demonstration were somewhat slower than Laura's and his presence seemed more distant. He did not use the dancers' names but addressed them as "you" or "your".

To facilitate this transfer of dance material from choreographer to dancer, Michael and Laura acted as "outside eyes" for each other: Michael watched Emilie's demonstration and Laura watched Lucie's. As stated above, their demand for highly precise executions was evident in the detail of their instructions. When cross-referencing each other, the focus continued to be

on rendering the fine points of their visions. At one point while watching Lucie demonstrate a portion of the sequence, Laura commented, "Really good, but losing little articulations" (O, 3, 1, P). Commenting on one of Emilie's demonstrations, Michael inquired, "Does she know where the pauses are" (O, 3, 1, P)? Responding to this emphasis in the feedback, Emilie commented with an air of recognition and determination, "Lots of precision" (O, 3, 1, P)! As well, to help Lucie achieve a certain "chicken" quality in her head and neck movement, Laura demonstrated a simplified *kinetic exercise*. Lucie then repeated the exercise several times with qualitative feedback from both Laura and Michael.

The second day, the focus was also on generation through transferring a *pre-constructed movement sequence*, this time a partnering duet. Two dancers who had previously performed the duet were brought in to demonstrate the material. First, the two dancers demonstrated the entire section Emilie and Lucie were to learn. Then, frame by frame, they broke down the sequence through a cyclical interchange: the outside dancers demonstrated; Emilie and Lucie attempted a reproduction; Laura, Michael, and on occasion one of the outside dancers, would offer feedback on the execution. The cycle repeated itself focusing either on one frame or continuing on to the next. During this transfer process, Michael or Laura sometimes attempted to *add or expand a specific formal, expressive or relational element.* This method proved slow and arduous and Michael and Laura questioned its efficacy between themselves while Lucie and Emilie worked with the outside dancers.

On the third day, the workshop facilitators instigated a drastic change in activities and means: from *pre-constructed movement sequences* to *verbal scenarios, manipulation of dance material, dancer composition from prompt* and *limited palette improvisations.* As imposed by the facilitators, the choreographers were required to stay seated in chairs. They were not permitted to demonstrate any material and had to verbally communicate to the dancers any expressive actions or images they wanted to see. For example, Lucie remembers: "They wanted this blur of limbs happening, and like a ripple in the torso, and then stops" (I, Lu, 3).

By giving the dancer some imagistic prompts from which to compose in the moment, as well as drawing on the dance material generated previously, they gradually built different *limited*

palette improvisations within whose parameters the dancers could play. Lucie remembers an example: "Like invent a movement or take one of the movements that we had learned from them and then add another idea to it and just play with [them]" (I, Lu, 3).

The method was systematic and, as such, activities unfolded in more incremental segments. Lucie explains:

> [KC, the facilitator, encouraged Michael and Laura to] start with one thing and, once we had that working, then add another element. So first it was developing a vocabulary, and then adding stops, and then adding a kick, and then adding the floor, and then, we just built it up so that we were a part of the process of construction. (I, Lu, 3)

Composing a duet, the choreographers gave individual, as well as relational, verbal instructions. A *pre-constructed movement sequence* acted as an improvisational palette, giving the dancers varying degrees of choice within other formal parameters. Instead of giving instructions that were to be fulfilled during longer periods of time spent on one activity, Michael and Laura's verbal directives sometimes required instantaneous response from the dancers. The desired outcomes of the short activities, whether *manipulation*, *composition* or *improvisation,* also changed from directive to directive so that the dancers were combining several different forms of generation and evolution almost simultaneously. Lucie specifies:

> And I had to make up variations, too, on [a pre-constructed phrase from Laura] and improvise with it in terms of fragmenting it and repeating it in relationship to Emilie. So that's what I was doing—I was using this new movement vocabulary that I had learned from them but interjecting Michael's things, playing with the speed at which I was doing it and responding to her [Emilie's] timing. (I, Lu, 9)

Michael and Laura's shift to open-ended verbal instruction with no choreographer demonstration inevitably stimulated choice on the dancer's part:

> And we had more of a voice too, we worked on partnering things, so we were suggesting some things. And sometimes, it didn't fit at all with what they wanted,

> but sometimes it did. So there was a lot of dialogue between equals, as opposed to us being told what to do and being judged on how well we achieved that. (I, Lu, 3)

During the course of the generation and evolution activities that followed, Lucie felt that there was a gradual narrowing of parameters which, on the last day, essentially left the dancers with a structured improvisation.

Another duet was constructed using similar methods of systematic verbal instruction, but emphasizing *verbal scenario, structured improvisation* and *limited palette improvisation.* For this process, the dancers started with the physical constraint of constant mouth contact, or kissing, as a formal prompt for exploration. They generated and evolved material by employing narrative content around the push and pull of sexual tension.

Even though there was some micro-*manipulation of dance material* when they were generating and evolving material through *verbal scenarios* and *limited palette improvisations*, there were also moments where they focused the manipulation on particular sections of movement from pre-constructed sequences. For example, the portion of the duet Emilie and Lucie had learned from the outside dancers was manipulated by adding traveling elements. Also, a movement quality of Michael's that Lucie had first explored through imitation and improvisation was layered onto a pre-constructed phrase she had learned from Laura. The dancers performed these manipulations most often for immediate choreographer observation, rather than being given a period of time to explore on their own.

During the last two days of the workshop, Laura and Michael focused on *adding, expanding and clarifying formal, expressive and relational elements* to create one piece of choreography from the week's solo and duet material. Through a somewhat non-systematic cyclical interchange of dancer demonstration and choreographer-dancer verbal exchange, the group worked together to refine the mechanics of dancer interactions and to find kinetic and narrative logic in the unfolding of the actions. During this process, the dancers worked on their own, calling on the choreographers for assistance when they desired; equally, the choreographers intermittently intervened with instructive suggestions. This method had varied levels of success, sometimes propelling the group into the same tensions experienced

during the detailed transfer of *pre-constructed sequences*, but, at others times, sparking a genuine spirit of collaborative brainstorming.

The following excerpt from the observations of Day 3 reveals the struggle that sometimes took place between choreographers and dancers:

> L: "Can you get higher on her? (talking to Michael)...different now...Can Lucie initiate the lift? No, pull!"
> They try. Unsatisfied.
> Two choreographers yelling from chairs, no embodiment. Some tension mounting in response to difficulty hearing.
> E: "Why do you want her higher? What is the goal?"
> M (to Laura): "Yeah, why?"
> L: "It's slow and heavy. It's a quality. I'd like it a little rougher."
> M: "Feet like [inaudible]."
> E: "We fall back into details. For us, we are still looking for the lift."
> L: "Better. What's unclear is entry into the lift. I see 'ready' and lift. Take out the 'ready'."
> E: "Momentum has to be there."
> L: "Do you need to be that far?"
> Lu: "We're just trying."
> E: "Can we try what I want to try?"
> E/Lu try something together.
> M/L: "We're running around in circles."
> Demonstration.
> E: "Maybe not like that but something."
> L: "It's better."
> Dancer's work between themselves.
> Lu: "Is it any closer?"
> E: "Tell us guys, before we do it 20 times."
> M: "No, well, it's better, but it's too smooth. I want it to be rougher."
> E: "Let's go for mechanic, then quality."
> Demonstration.
> E: "It's a different lift."
> L: "Much better."
> M: "Lucie, I'm wondering...the moment when you lean and look away from her."
> M demonstrates.
> L: "He wants you to snap your head."
> Lu: "Like that?" (O, 3, 3, P)

This second excerpt from Day 5 is characterized by a lively and spontaneous exchange between choreographers and dancers:

M and L talking between themselves. Dancers working.
Lu: "You come and you grab me. I feel like… "
Demonstration and talking, all working out a scenario.
E: "Yesterday, I felt a bit ashamed, too theatrical."
M: "Especially your [Lucie] looks. No, it's working. You can trick. First Emilie grabs you. Next time you grab her. If you feel it's winding down someone can walk off."
M/L looking for an ending.
E: "This is a moment to develop…I think you have enough material to find something [for ending instead of walking off]."
L: "Why not finish where it started?"
M: "I don't know."
Lu: "You want to see it."
E: "She had material."
M: "Should be some kind…"
Lu: "I felt like it fell to the floor."
Brainstorming together, everyone contributing ideas for ending.
Dancers mark ideas.
E: "Weird."
Lu: "Not really doing it."
M: "You move around more."
E: "That's logical. Someone has to stop *le jeu*. Not ready to face reality, she's gone.
M: More movement vocabulary?"
Lu: "Exchanged roles at one point."
L (to Emilie): "For me that embrace is mutual."
E: "I'm so into it and you just start moving…It's me who gets you but I don't want it anymore."
Lu: "Maybe."
E: "You have to tell me, direct me there."
L: "Looks like you're chewing gum sometimes." (O, 3, 5, P)

4.5.2 Component Parts

Process 3's initial emphasis on accurate dancer reproduction of choreographer demonstrations had a significant impact on the content and quality of the choreographer-dancer verbal exchanges. Even though the activities and their means changed mid-week, the constant contact between choreographers and dancers, and the use of instantaneous response to verbal instructions, appeared to give the dancers less margin for choice and made it difficult for the observers to assess how, and to what extent, each dancer's discernment process was engaged.

At times during the first two days of working with accurate reproduction of *pre-constructed sequences*, the atmosphere of Process 3 was tense. Both the choreographers and the dancers expressed frustration with the success of the activities undertaken. Dancers would often apologize during or after demonstrations, both in the rehearsals and during the showings. Emilie had difficulty remembering sequences. The first day, the group worked the entire four hours without a break. Immediately, the dancers experienced discomfort and muscle cramps that interrupted the process. An excerpt from Day 1's observation shows:

> E: "It's gonna come...Sorry, I have a cramp."
> L: "Do you want to take a second?"
> E: "It's slowly releasing."
> L: "My body doesn't hurt doing it—but [there must be] some way to do it."
> E: "I'm protecting myself. It's a new way to work."
> L: "Sorry."
> ...
> Lu: "I find it hurts my neck. [After being asked to let go] If I don't hold something, it hurts my neck." (O, 3, 1, P)
> ...
> E: "I don't want to land like that. I don't want to do that to my feet. You don't seem to mind. I want to find a way." (O, 3, 2, P)

When the group was deciding whether to move on to another activity involving *pre-constructed* material—a variety of individual slides into the floor, instead of movement phrases—the dancers seemed to test the material for its pain causing potential. Suspecting, perhaps, that this new activity might be an opportunity to rest stressed body parts, Emilie reproduced a slide after Laura's demonstration and observed, "It doesn't hurt" (O, 3, 1, P).

Many of the choreographer-dancer discussions were spent figuring out how to work. The dancers expressed their difficulties reproducing the *pre-constructed movement sequences* and their fears for the health of their bodies. Again, Day 1's notes include:

> E: "It can be dangerous to learn that kind of work. There is a process to get there. My job as interprète is to get what you want. I've worked with a choreographer where it had to be perfect right away—that's my job. We are really working hard right now, but maybe not the time."

L: "Is what I'm saying clear, helpful?"
E: "It opens dialogue. Lucie is saying: 'It hurts my neck. Can we find another way?' "
M: "The main point is communicating clearly, eventually."
Lu: "Good to check in with the interprète, maybe revisit it every day."
L: "You got the sense that it has to be perfect right away?...We understand what you are saying. This happens every time—every process." (O, 3, 1, P)

Dominating the process somewhat, Emilie was particularly vocal about what she needed to better manage her engagement in the process. On the second day, she stopped in the middle of reviewing a sequence with Michael and requested that the group break at 3:30 every day and that the rehearsal end 15 minutes early to give the dancers (with the choreographers, if necessary) time to review the material that would be presented at the afternoon showing. On subsequent days, she would regularly bring the group's attention to the time, whether for the break or to prepare for the showing. During the break on the Day 3, she talked about the ongoing negotiations between freelance dancers and dance companies at l'Union des artistes, including their policy for breaks (fifteen minutes every two hours). Particularly in the beginning of the week, when Process 3's activities centered on *pre-constructed sequences*, Emilie expressed unease with the material: "It's not natural for me" (O, 3, 1, P). As well, the foot cramp she suffered in the first few hours of working made her aware of risks to her body. She took responsibility for her situation by deciding to train in the mornings and by setting limits on what movement she was willing to reproduce. For example, as cited above, she requested that Michael modify a foot gesture because she did not want to risk injuring her foot.

Emilie's verbal feedback was not limited to criticisms, but included praise for the choreographers that kept them informed of what was working. Examples from the observation notes of these positive statements include:

"That's a good way to learn [because] I don't want to kill myself in rehearsal." (O, 3, 2, P)
"I really liked working this way today." (O, 3, 3, P)
"Good trick to help us." (O, 3, 3, P)
"I want to say it's a much better day today. (O, 3, 4, P)

Overall Lucie was less vocal. When she did speak, she contributed more to the verbal exchanges centered on artistic problem-solving than on rehearsal politics. While she did mention her neck pain when learning the pre-constructed material, she was less eager to change the material than to appeal for more time to safely integrate it into her body. In general, Lucie did not always agree with Emilie's interventions regarding rehearsal politics:

> And I figured out my role within the three other people, I felt like I was trying to keep it on track. Because Emilie was really explaining the role of the dancer a lot to them and I felt like she was making really valid points. But, almost like too much, so much that we were just getting sidetracked all the time, and work wasn't getting done. And, I just wanted them to know that they should respect the dancer's right without having to totally sidetrack their process. Because I was scared that they would think that the only way you can honour your dancers is to totally sacrifice your own vision. And so I felt like I kept trying to get us to keep it going. (I, Lu, 4-5)

Lucie's determination was apparent when she chose to continue working on Michael's first *pre-constructed movement sequence* even after a group discussion in which the dancers questioned the perfection level of the choreographers' expectations. Her repetition of the sequence then drew the choreographers' attention and they, in turn, reinitiated their verbal feedback. Lucie explained that the dancer's job is to realize the choreographer's instructions to the best of her ability and said that she is willing to do whatever it takes to perform that job:

> I don't think that dancers should just shut up and not say anything, but, I don't know, the work is physical. And speaking helps, but I just think that put your money where your mouth is and show something and try to make it work, too. So I was trying to find a way to give them what they wanted. And I felt like it was partly, I mean, I know how hard it is to find dancers, so I was just trying to, sometimes she would want to go on a break and I would just, not that I don't want to—I do want to take a break—and I'm not into dancers competing with each other (laughter) to, making personal sacrifices to get on the good side of the choreographer. I just felt like I would try to listen to what they wanted and to do it for them so they could see whether they liked it or not. That was basically my goal. It was just like—give them the option of choosing. (I, Lu, 5)

However, elsewhere in the interview Lucie was acutely, even passionately, aware of how difficult the working conditions were on the first day:

> They divided us, one choreographer went with one of us and so I had to learn a solo of Andrew's. And he didn't give me a break for four hours. It was a lot of jumping and a lot of jamming my joints with really tight muscular tension and I thought it was interesting movement vocabulary, but as professional dancer, you do get breaks, and we do have to preserve our bodies. We can't just ruin ourselves for someone on the first day. And, you know, I was coming back from vacation. So just, all of that I felt like that they didn't have a consciousness to give us a break or to focus on what's really essential here, do I really have to do it exactly like you, or can I find a way to do it that would give the effect that you like but not hurt my body. So, I felt like I had to prove myself to him and it created this kind of dynamic where I wasn't an equal. He owned this thing, and I was there to try and learn it. (I, Lu, 2)

Lucie's ambivalence about, on the one hand, pushing her limits for artistic goals and, on the other, respecting those limits for the sake of self-preservation is central to her present struggle as a dancer: "How do you protect yourself and still fulfill someone's vision? And, I haven't answered that question, but it's been on my mind" (I, Lu, 8).

As previously mentioned, during these first two days of activities focused on *pre-constructed movement sequences*, the choreographers demonstrations were always executed with precision and their verbal instructions demanded detailed, precise reproductions. Moreover, these instructions were often derived from the choreographer's experience while executing the material, even his or her inner dialogue, as when Michael demonstrated and explained to Lucie: "It feels good to do this. I get the shape to here and then I smash it...Picture, picture, picture. I feel like you're finding your position" (O, 3, 2, P). Laura's instructions were prefaced with authoritative finality: "I'm going to give you a correction and it will make it all make sense" (O, 3, 2, P). During the teaching of Michael's sequence to Lucie, Michael's body was the ideal body and Laura acted as a translator and decoder of his performance. She would compare Lucie's execution to Michael's and offer verbal feedback. When dissatisfied with the dancers' reproductions, Laura explained to them that Michael's and her creative processes are often marred by the dancers' misunderstandings and that they want to learn to describe their visions more effectively: "We want to learn how to explain what we are doing, to use the words to get it right, accuracy" (O, 3, 1, P).

The dancers, however, continually asked for the bigger picture: "Those phrases. What are they? Maybe too early, but more information can help" (O, 3, 1, P). Or, "Curious...where did this come from? Why do you want to explore it" (O, 3, 4, P)? As the activities changed from *pre-constructed movement sequences* to various improvisational strategies, the interrogations were reversed. Laura asked Lucie, "You have any emotional ideas going on [there]" (O, 3, 5, P)? Michael asked Emilie: "How would you annoy her" (O, 3, 5, P)? The verbal exchange on the last day resembled a brainstorming session. Each individual expressed her experience of the action without automatically imposing that experience on the others, using expressions such as, "I felt like..." and "For me..." (O, 3, 5, P).

These exchanges produced a perceptual shift in the choreographer's reactions and the verbal interchange. Laura became more specific with her appreciation of the dancers' work: "It's amazing how intuitive you guys are. It's such a gift." (O, 3, 4, P) "Emilie, I didn't know you were so funny." (O, 3, 5, P) Speaking to Michael, Emilie observed, "This is one of the moments I was talking about. I feel you are alive. We are doing the craft together. It's always good when I feel the person is happy." (O, 3, 5, P)

The presence of two choreographers and the demand for highly specific realizations from the dancers created an atmosphere of constant surveillance. Sometimes three people were observing and commenting on one person's demonstration, as when Emilie was resting her foot cramp and all were watching Lucie. Even as the specificity of their verbal instructions relaxed significantly during the course of the week, widening the dancers' margin of choice, the choreographers never seemed entirely comfortable or agile with the way of working that had been imposed on them by the facilitators. After the dancers presented the day's work at the showing on Day 3, Michael commented that "[there's a] piece of me I want to be able to inject into it" (Sh, 3, 3).

From the observer's perspective, the often chaotic atmosphere of this process made the unfolding of activities hard to follow. There seemed to be two levels of engagement: the actual carrying out of the process and a simultaneous questioning that process.

4.5.3 Discussion of Process 3

The activities and their means—*pre-constructed movement sequences,* choreographer demonstration and detailed choreographer verbal feedback—of Process 3's first two days set the stage for the week. Learning highly specific pre-constructed dance material put the dancers in the position of executants. Emilie and Lucie were enlisted to reproduce as accurately as possible the choreographers' demonstrations. Michael and Laura used each other as "outside eyes" to compare the performance of the phrase-creator with that of the phrase-learner. As well, the choreographers tried to guide the dancers into realizing their—the choreographers'—visions by soliciting their own—again, the choreographers'—inner experience of the actions. From the dancers' perspective, instead of balancing outer proposition with inner experience, this process emphasized external information, a knowledge base outside the dancers. Because the choreographers' vision was pre-determined to some extent, when repeating short sections several times, the dancers' objective was focused less on accommodating the movement to their own inner experience, as an interpreter might, and more on imagining how they might be seen from the outside, in this case through the choreographers' eyes. During the afternoon showing of their first day's work, Lucie even suggested that if Michael and Laura wanted to continue working in this way, a video would be helpful so that the dancers could see themselves and, thus, more quickly render the desired external design.

During the transfer of pre-constructed material, choreographer demonstration was the main tool employed. The choreographers also offered some imagistic content based on their inner experience and broke the movement into smaller kinetic actions to stimulate the dancers. But, when the dancers asked for more contextual details about the sequences, Michael and Laura had difficulty accessing that information because the material had not been conceived from a shared (choreographer and dancer) meaning perspective. Unlike Process 1, where *pre-constructed movement sequences* moved fairly quickly into activities of evolution through construction/deconstruction, thereby putting the dancers in the position of negotiating their experience as interpreters, Process 3 invested a lot of time in perfecting the dancers' executions of the *pre-constructed sequences.*

It is important to consider that, in their work, Michael and Laura prioritize developing a distinct signature movement language which skews the knowledge base in favour of the choreographers and moves the dancer's role toward the executant side of the continuum. At several points during the discussions, they revealed that they felt their success as choreographers would be based on creating a unique vocabulary of movement. Michael, in particular, esteems the complexity of breakdance and Marie Chouinard's highly-stylized work. When writing about their work's strengths in the application for the workshop, Michael and Laura said, "We have developed a distinct style: one that is physical, violent and athletic. This style of choreography is fresh and outside of the traditional lines of contemporary and modern dance." They also admitted to the challenges they face with their dancers: "It is often difficult to communicate clearly to the dancers exactly what we want, even though the idea may seem clear in our own heads. Often this miscommunication (whether it be through verbal or physical means) *threatens to alter the work*, or *hinder* [emphasis mine] the creative process." This perspective suggests that, at this point in their artistic development, Michael and Laura were not necessarily interested in the dancer's knowledge as a creative source or in her subjective experience. Rather, they found the dancer's subjectivity threatening to the integrity of the work.

Instead of allowing Michael and Laura to continue to employ the dancers as executants, focusing on how to more effectively induce them into reproducing their choreographic style, the facilitators chose to redirect the dancers' role and to offer the choreographers new possibilities. On Day 3, the *pre-constructed sequences* became the base for *manipulation of dance material* and *limited palette improvisations.* Michael and Laura let go of control, activated the dancers' subjective experiences and widened the dancers' margin of choice. The creative source moved to a shared dynamic between choreographers and dancers. The verbal exchange shifted away from the dancers asking the choreographers for their experience in order to understand and evolve material. Now, the choreographers interrogated the dancers about how they reacted to specific material. Martin (1990) sees this transfer of authority as a "rite of passage" in the work: "The very articulation of a demand for meaning and kinetic fulfillment expresses the development of the dancers' own culture" (p. 112).

However, as Michael's confession in Day 3's showing—"[there's a] piece of me I want to be able to inject into it" (Sh, 3, 3)—testified, this passage can be felt as a "loss of identity" (p. 112) by the choreographer.

During the workshop's last 3 days, the dancers moved rapidly between the tasks characteristic of the participant, interpreter and, occasionally, even the executant roles. The dancers never operated exclusively in one role. Process 3's compositional practices during the last 3 days never centered the creative source in the dancers, as in Process 2 where the dancers acted primarily as participants, or between the choreographer and dancers, as in Process 1 where the dancers acted primarily as interpreters. In Process 3, when generating and evolving a partnering duet with constant mouth contact, as well as in creating the final choreographic sketch, there was a continuous, moment-to-moment exchange between choreographers and dancers which blurred the lines of the dancer's roles. Within one activity, the dancers shifted between inventing as participants and negotiating as interpreters. Later, as new material took shape, the choreographers' level of desired detail required that they return to reproducing as executants. As an observer witnessing the sometimes chaotic atmosphere created by the presence of two choreographers and two dancers with very different communication needs, I felt a certain insecurity on the part of the dancers due to an overload of information. Lucie described her experience in her interview:

> There's so many thought processes going on sometimes, when you're dancing. ... Say you're asking me to make up movement, time that with someone else, go through an entire phrase and remember something and re-organize it, have a relationship with space, have a rhythmic thing, work with a musician. It's memory, body, physicality, being an athlete, it's complicated. (I, Lu, 11)

4.6 Process 4: Nadine, Daniel, Anna and Dominique

In Process 4, Nadine was the choreographer; Daniel, Anna and Dominique were the dancers. Anna and Dominique are both longtime members of Montreal Danse, whereas Daniel is a freelance dancer who was hired specifically for this project. As such, at the beginning of the workshop, Anna and Dominique had worked together a lot, but had never worked with

Nadine or Daniel. Nadine was acquainted with Anna and Dominique, but had never met Daniel.

4.6.1 Observed Rehearsal Activities

From the observational notes and Anna and Daniel's descriptions of their experiences in individual interviews, the following activities were prominent: preparation from *structured improvisation-individual focus*; generation/instigation from *pre-constructed movement sequence, verbal scenario, structured improvisation* and *dancer composition from prompt*; and evolution through construction/deconstruction from *add, expand and clarify formal and expressive elements, create and expand relational elements, limited palette improvisation, sequence construction from improvisation* and *manipulation of dance material.*

On an overt level, four activities dominated Process 4: *pre-constructed movement sequence; add, expand and clarify formal and expressive elements; create and expand relational elements;* and *sequence construction from improvisation.* However, on a covert level, a preparatory *structured improvisation-individual focus* activity Nadine called "the fountain" also made a significant impact.

On Days 2, 3 and 4, Nadine began rehearsal with "the fountain". She verbally communicated an imagistic task with simple spatial parameters. Each dancer (and herself) then investigated these instructions improvisationally while the others watched. Daniel described the exercise as follows:

> We would cross the room in an improvisation, separately, one by one. We would, coming from the left side of the room to the right, carrying the time that we have left in life in our hands. We would go to the center of the room and leave it there, and go by. And, oh my God, the first day we did it, every day we did it, it had such an impact. (I, D, 1)

Daniel and Anna both mentioned "the fountain" in the first few minutes of their interviews as something that made a profound impression on them. Anna recalls her experience:

> Si je me souviens, la première fois, j'ai juste marché en regardant mes mains. Mes mains étaient comme, devant mon ventre, comme ça. (Prend un silence pour démontrer.) Je marchais très, très lentement ... Je me suis penchée, puis je les ai versées très très très très très lentement. J'ai regardé un peu ; j'ai comme pris le temps d'accepter que ça s'en allait dans l'eau. Je suis remontée en regardant toujours, puis je suis sortie. Puis je pense que c'était triste. Je sentais un peu de tristesse. Mais, en même temps, quand je l'ai fait, un coup que je me suis relevée, je me sentais un peu libérée, parce que ça me stressait beaucoup de faire ça ! (rire)[39](I, A, 3)

And Daniel describes his experience as follows:

> At the beginning, you start walking. And I felt like I was carrying something very precious, of course. But I felt like I didn't have any holding back to leave it there. But then everything changed. You were in the middle of the room, and you were going to leave the time that you had left in this life. You would be like, "Oh my God, I want this, and that" and you thought about people past, and, from outside, from seeing the others, it was like a Butoh exercise. It became such an internal; you really had to be with yourself in that moment and your body was not only expressive, it was passing that into movement. So, my conclusion was that the only time that exists is the present, this present. And I guess we could share that. I felt that so strongly, I felt like the past I don't have it any more, it doesn't matter, I can't hold on to it. The future is not here anymore. (I, D, 2)

For both Anna and Daniel, this type of activity was a new way of working. They felt that the experience of doing the improvisation, watching the others and discussing everyone's experience afterwards revealed things about each individual and brought the group together in a way that other rehearsal activities could not have. For Daniel:

> It was funny to see that three women in another stage in their lives, with different relations to what I had been living in Mexico (because by that time, I had only been living here for six months). We had the same questions! In a way, you know? And what was really rich was that the answers were different. (I, D, 1)

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[39] I remember, the first time, I just walked looking at my hands. My hands were, like, in front of my stomach, like that. (Pauses to demonstrate.) I walked very, very slowly ... I bent over, and I poured them very, very, very, very, very slowly. I looked a little; I like took the time to accept that it was going into the water. I got up, still looking, and then I left. And, I think it was sad. I felt a little sadness. But, at the same time, when I did it, a challenge that I faced, I felt kind of liberated, because it really stressed me out to do it ! (laughter)

On Day 3, I observed the group go through "the fountain" improvisation. Nadine introduced the activity: "Let's start with the 'fountain' to appropriate this space. Allow it to be where you are at now" (O, 4, 3, P). I felt privileged to be able to witness this intimate undertaking and wondered if my presence was disturbing. I recall almost holding my breath so as not to impose myself. The order of performers was random, each dancer taking his turn when inspired. By chance, Nadine performed the activity first. Her participation did not appear to be presented as an ideal demonstration, but was offered as an equal member of the group, priming her body for the work. Daniel followed Nadine. He went through the actions as prescribed, but, instead of continuing on the same trajectory to exit, he backed up.

> D exits where he came from (stage left), Nadine points towards desired exit (stage right) and D shakes his head. N nods vigorously and whispers "you have to." (O, 4, 3, P)

Daniel dropped the intensity of his engagement and obligingly crossed the stage to exit. Dominique and Anna took their turns and then there was a short exchange after about Daniel's performance.

> N (to D): "What was that? That was hard for you."
> D: "There was no time, I want to go again. I didn't want to end, to move on in time. I felt like I was stuck. It never happened. It never has to happen. There is not time."
> N: "For me to see you go back. It's like that never happened." (O, 4, 3, P)

After a short verbal exchange between choreographer and dancers, the group moved directly into another ostensibly unrelated activity. From the data, it does not appear that Nadine's intention was to develop material from "the fountain". Her goal was to put the body into a heightened state of perception from which to generate and evolve dance material.

Nadine often worked with short *pre-constructed movement sequences* as a base for evolution through construction/deconstruction. Moving seamlessly from sitting casually to full-out performance level engagement, she would enter the space without warning and demonstrate a short sequence of movement with no verbal accompaniment. Her movement was expansive, employing a large kinesphere; it was somewhat homogeneous, not highly detailed and easy

on the body. Nadine's demonstrations would instigate very quick and efficient cyclical interchanges—a few, uncomplicated questions from the dancers, choreographer verbal response, and dancer demonstrations. Nadine would then repeat her demonstrations with little or no verbal accompaniment and restart the cycle.

Once she was satisfied with the dancers' reproductions, the *pre-constructed movement sequence* would be employed in other activities. For example, as Daniel explains it served as a base for *adding, expanding or clarifying formal and expressive elements*:

> So I will learn the phrase and practice it. "Okay, you have it? Yeah." Then she would say technical things, like "No, your focus should always be before you move, where you're going to move, your focus should go before." Or, "Now, finish this movement in the corner instead of in front," or directions, or "No, change that movement," or "That looks like it's not coming from anywhere." And then she will say, "A bit faster," "Do it slower," "Do it just one time," or "Do this twice," or "Repeat that section," or "Combine the section we did before with this." (I, D, 5)

As well, the *pre-constructed movement sequence* served as the base from which to evolve a group sequence through construction/deconstruction by *adding, expanding and clarifying formal, expressive and,* in particular, *relational elements*. Observing from the outside, Nadine would give the group verbal directives regarding their temporal and spatial relationships and the dancers immediately carried out the instructions. Anna explains:

> Elle nous a appris une phrase, après ça, elle nous a demandé d'être chacun dans des directions différentes, puis être assez près. Puis là, un moment donnée, on le faisait. Puis elle nous disait «Stop», pour moi, mettons, «Stop Anna». Les autres continuaient. Ok, «Stop Daniel». Puis on repartait, puis après ça, elle a mis le petit rebond. Quand on faisait les stop, fallait faire le petit rebond. Puis après ça, elle a ajouté la parole. Puis il fallait passer près l'un de l'autre, puis on finissait presque en même temps.[40] (I, A, 9)

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[40] She taught us a phrase, after that, she asked each of us to face in different directions, then to be ready. And then, at a certain moment, we did it. Then she said to us, "Stop." For me, let's say, "Stop, Anna." The others kept going. Okay, "Stop, Daniel." Then we began again, and, after that, she added the little bounces. When we stopped, we had to do little bounces. After that, she added words. Then we had to pass close be each other and then we stopped almost at the same time.

Sometimes the sequence was a base for *manipulation of dance material.* Nadine would start with a sequence then layer other material onto it. In one activity, for example, one dancer performed a sequence while the other two, sitting, injected spontaneous text. Performing the directive under Nadine's observation, the dancers allowed what they were doing to be influenced and transformed by each other's actions. Anna describes her experience:

> Les gens qui étaient assis racontaient une histoire à partir de ce qu'ils voyaient. Les deux qui étaient assis parlaient en même temps. Puis c'était super le fun de voir ce que ça transformait dans la personne qui [bougait]. J'aimais ça, ce genre d'exercice là. Parce que bon, il y avait la parole, puis il y avait une place, une grande place, pour l'imagination.[41] (I, D, 8)

Often this process of layering continued, adding other elements or substituting new ones for old ones. A duet for Dominique and Daniel evolved in a similar way but started from a *structured improvisation.* First, the dancers explored the parameters of two or three prompts (smelling, closeness without contact, ballroom dancing) improvisationally. Onto this bank of parameters, Nadine layered spontaneous text, allowing the two modalities to transform each other. Then, through verbal instructions, she *added, expanded and clarified formal, expressive and relational elements.* Sometimes these instructions were immediately acted upon under Nadine's observation while, at other times, the two dancers worked together, incorporating the instructions without her.

It is worth mentioning that in group discussions, such as the one cited below from Day 1, the dancers confessed that they had struggled to comfortably improvise movement and text simultaneously.

> N: "Words affected the dancer."
> D: "Yes, completely changed myself. May I say something? [I'm not sure I want to] start a conversation, but it's difficult to move and talk at the same time and be in relation, one talking, one moving. I find it hard to move and talk at the same time. I can't handle it. I try to relate, but I can't relate as deeply."

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[41] Then the people who were sitting told a story based on what they saw. The two who were sitting, spoke at the same time. And it was a lot of fun to see what that changed in the person who was [moving]. I liked it, that kind of exercise. Because, well, there were words and there was a place, a big place, for the imagination.

> N: "I understand, it's important for me to learn. I need to know if it can be learned or if it's just too much."
> A: "Je me juge. Bouger/parler, etc.—un gros contrôle. Si le texte est fixé, plus facile."[42]

As the week went on, spoken text gradually became less significant.

In different solo generation activities to which Nadine returned over at least three days, she guided Anna through a combination of *verbal scenario* and *structured improvisation.* Leading Anna around the space, Nadine proposed a landscape of narrative images through verbal instructions and loose demonstrations. Anna followed her, listening and miming some of her demonstrations. Some days, solo activities emphasized *structured improvisation* aspects where Anna's demonstrations were initiated by two or three imagistic prompts. For example, on Day 2, Nadine focused Anna's exploration on four elements: waltzing, a song inside, memories and the qualities of Nadine's demonstrations that Anna had retained. At other times, solo activities emphasized the *verbal scenario*, a specific, imaginary formal and narrative landscape that Nadine proposed and within which Anna traveled and interacted. Anna remembers:

> Dans chaque coin du studio, c'était un endroit spécifique. J'avais un coin où c'était plus l'enfance, l'autre coin où c'était dans un jardin, ou, non, je sais plus. En tous cas, j'avais quatre coins différents. Donc ça, c'était plus théâtral. Puis au début c'était lent ; puis après ça, c'était plus vite, plus vite, plus vite, plus vite. Puis après ça, des arrêts.[43] (I, A, 9)

The solo activities usually began with choreographer verbal instruction and some loose choreographer demonstration, followed by a period of dancer exploration. During these explorations, Nadine observed and often gave further detailed verbal instructions while Anna performed. This cycle repeated itself several times until Nadine felt ready to construct a

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[42] "I judge myself. Move/speak, etc.—lots of control. If the text is fixed, easier."

[43] In each corner of the studio, it was a specific place. I had a corner that was more childhood, another corner that was in a garden, where, no, I don't know anymore. Anyway, I had four different corners. So that, that was more theatrical. And at the beginning it was slow; then, after that, it was faster, faster, faster, faster. And, after that, some stops.

sequence from Anna's improvisations. Nadine loosely demonstrated back to Anna the dance material she wanted to keep and Anna tried to reproduce it.

4.6.2 Component Parts

The tendency to emphasize material that Nadine had first explored in her own body might suggest that choreographer demonstration figured prominently in Process 4. However, because her expectations of accuracy in reproduction were low, the material transferred from her demonstrations served primarily as a rudimentary base for evolution through construction/deconstruction. The sequences had attained a certain level of cultivation in Nadine's own body, but the dancers felt that, in the transfer process, transformation was expected and even welcomed. Daniel remembered: "She would really demand that you be with her. You were kind of a filter of her universe, but a filter that will come with your own conclusions." (I, D, 10) Anna understood that: "C'est sûr que elle aimait quand on transposait, quand on interprétait, quand on mettait ça pour nous."[44] (I, A, 5) Anna also felt that Nadine was open to making changes that would facilitate ease for the dancers:

> Quand il y avait des choses que je trouvais qui allaient pas, disons, pour une phrase spécifique pour moi, là, que je trouvais que «ça va mieux pour moi si je tourne de ce côté-là,» elle tenait pas nécessairement à ce qu'elle avait fait. En gros, oui, mais s'il y avait des petits trucs que je pouvais faire pour que ça aille mieux pour moi, elle était ouverte à ça.[45] (I, A, 11)

In the discussions after the afternoon showings and in the evenings, Nadine often mentioned her interest in seeing "rapport", that the actual movement was secondary to a quality of engagement. And, at least on one occasion, her choreographer verbal feedback clearly stated

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[44] "No doubt, she liked it when we adapted, when we interpreted, when we made it our own."
[45] When I found that something wasn't working, let's say in a phrase specifically for me, where I found that "it's better for me if I turn to this side," she didn't necessarily stick to what she had done. In general, yes, but if there were little things that I could do so that it was better for me, she was open to that.

that: "La gestuelle n'est pas importante mais c'est l'état.[46] We don't care about your story, but your engagement in process, mouvement interieur"[47] (O, 4, 3, P).

While these ways of employing choreographer demonstration and verbal feedback suggest that the dancer's individuality and his discernment process were valued and essential, Nadine's reaction to Daniel's performance of "the fountain" exercise on Day 3 suggests that that window of transformation and individuation was not without limits. For Daniel, "the fountain" was "a space. She will give you that space to do whatever you want to do with it. There were no rules except 'be yourself' there." (I, D, 3) Yet, Nadine's decisive response to Daniel's choice not to fulfill the spatial instructions of the improvisation were evidence that she placed a certain importance on respecting rules. In the moment of backing up, Daniel had felt that he "wanted to go back in time." "Maybe," he said, "it was because I didn't believe that the future was on the other side. I remember I got the sensation that time didn't exist." (I, D, 3) Anna recalled some discomfort during the exchange and suggested: "Je pense que Nadine, peut-être, je sais pas pourquoi elle a dit ça. Peut-être qu'elle aurait dû le laisser terminer, puis en parler après. Peut-être que ça a cassé quelque chose pour lui."[48] (I, A, 5)

Over several days of working on Dominique and Daniel's duet and on Anna's solo, the cyclical interchange between choreographer and dancers varied. With the duet, there were periods of time in which Nadine worked closely with the dancers, watching dancer demonstrations, then giving instructions and feedback to the dancers and listening to dancers' feedback. Occasionally, she replaced one of the dancers to conceive of a solution to a question posed by them. She would then watch the dancers demonstrate with the modifications.

Usually these more directive periods were followed by time in which Dominique and Daniel worked together on their own to continue incorporating some of the Nadine's instructions.

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[46] "The movement is not important, but it's the state."
[47] "inner movement"
[48] "I think that Nadine, maybe, I don't know why she said that. Maybe she should have let him finish and then spoken about it afterwards. Maybe that broke something for him."

While Nadine appreciated what the dancers were able to do on their own, she expressed some frustration about how to build on their work or how to bring her vision back into it. During the showing on Day 1, she revealed: "The dancers did something wonderful and I came in and I killed it." (Sh, 4, 1, P) In the showing on Day 2, the dancers performed the duet after having worked on their own and Nadine remarked: "They did that." (Sh, 4, 2, P) Though clearly satisfied and delighted with their performance, Nadine's tone of voice hinted at some disappointment, or even guilt, about not having been fully responsible for the outcome of the creative process.

With Anna's solo, Nadine was more consistently directive, trying different strategies to "take [the movement] from her body. It doesn't feel right that I should impose something." (Sh, 4, 2, P) Her most obvious strategy was to give verbal feedback while Anna was demonstrating, in addition to her instructions and feedback before and after. Observations from Day 2 provide examples:

> N (during): "Plus interieur. Quelque chose qui part de l'intérieur[49]...Super."
> [Observer: N is guiding her inner world. Demonstrating and guiding with words.]
> N (after): "You can speak. You can sing song inside you."
> Repeats demo. S lets her go for a long time giving her verbal instructions.
> N (during): "Encore plus petit...Proche de la colonne...Attends, avec des pauses...Sortir, va vers...Essaie par ici...Une impulsion, laisse percuter dans les mains, les pieds, change d'espace, reviens toujours à la colonne...Silence. Qu'est-ce que ça te fait? Ça t'amène quelque part. Merci, Anna, pas facile, huh?"[50] (O, 4, 2, P)

As Anna recognized, this method seemed to gain limited success:

> En fait, pendant que je le faisais, je me disais toujours, c'est un peu niaiseux mais, je me disais un peu, que je lui donnais pas ce qu'elle voulait. Parce que pendant que je le faisais, elle me guidait au fur et à mesure. Donc, je me disais « Bon, c'est pas ça, parce que là, elle me dit ça, plus comme ça, mais... ».[51] (I, A, 12)

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[49] "More interior. Something that comes from the inside..."
[50] " Even smaller...Near the spine...Wait, with pauses. Exit, go towards...Try over here...One impulse, let it vibrate through your hands, your feet, change place, always come back to the spine...Silence. What does that do to you? It takes you somewhere. Thanks, Anna, it's not easy, eh?"
[51] Actually, while I was doing it, I kept saying to myself—it's a little petty—but I said to myself that I wasn't giving her what she wanted. Because, as I was doing it, she guided me as I went. So, I said to myself, "Okay, that's not it, because here she's saying this, more like this, but..."

In general, Nadine seemed to be at a critical place in her artistic development and she freely expressed her frustrations, fears and questions. After arriving at a certain point in an activity, she revealed, "C'est là où je deviens très critique, frustrée avec le matériel."[52] (O, 4, 1, P) At other moments, her candor is also evident: "I'm getting impatient now because it's going well." (O, 4, 2, P) "In discussion with the Magic 4 [referring to the four facilitators], the duet emerged. My tendency is to leave it alone but they are insisting that I develop it. I want to escape to work on something else. It's very scary. ... I realized I run away from the personal and go toward what I call the universal. It's my way to connect to people, things we all live, get beyond myself. Sometimes what we make a dance about is arbitrary." (O, 4, 3, P)

Day 4 was a particularly challenging day for the group. After learning a *pre-constructed sequence*, they worked for the entire day through *limited palette improvisation* and *adding, expanding and clarifying primarily relational elements* to evolve a traveling piece of choreography through construction/deconstruction. One of the facilitators observed and coached Nadine for a good part of the rehearsal. In the interviews, both Anna and Daniel felt that it was a difficult day. Anna observed that Nadine was trying to experiment with "pure movement", which perhaps was not her habitual way of working. Obviously struggling, Nadine still insisted on taking it as far as she could. Daniel felt simply that Nadine was too much under the influence of the facilitator and that she wasn't respecting her own "universe" (I, D, 12). Speaking to me during the break, Nadine explained that she thought the dancers felt excluded from the process. Even though it was hard for them to be present during the process, both Anna and Daniel felt that Nadine took full responsibility for any failings in the day's work. Stressing the importance of Nadine's actions for her, Anna remembered:

> Elle nous a bien précisé cette journée-là que c'était pas à cause de nous. Elle nous a dit « C'est pas de votre faute ; c'est vraiment moi qui a un problème.» C'était le fun d'entendre ça aussi ! (rire)[53] (I, A, 17)

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[52] "That's where I become very critical, frustrated with the material."

[53] That day, she emphasized that it was not because of us. She said to us, "It's not your fault; it's really me who has a problem." It was great to hear that, too! (laughter)

In general, Nadine was generous with her appreciation, usually thanking the dancers after a demonstration and remarking positively on elements of their work that touched her.

Less obvious factors also contributed to the unfolding of Process 4. During breaks, time before rehearsal started and in wrap-up discussions after, everyone in the group spoke openly and exposed themselves personally. This created a deep bond of mutual admiration. Daniel enjoyed working with the "energy" of three mature women, two of whom were mothers. He felt there was an unspoken complicity between the dancers that underpinned the process. Without premeditation, they naturally "would create [their] own relationship inside the work of Nadine" (I, D, 7). For Anna, these moments of revealing the whole person helped balance the isolation and sense of self-criticism that the intimacy of the creative process in dance can produce.

4.6.3 Discussion of Process 4

Looking strictly at Process 4's compositional practices, we could conclude that the dancers were operating primarily as interpreters, with some activities requiring the executant's role and some the participant's. For example, though there were brief periods when the dancers put their executant skills of reproduction into action, such as when first learning a *pre-constructed movement sequence* or during the generation of Anna's solo, realizing a predetermined movement vision or imposing her personal experience was not, on the surface, Nadine's emphasis. Nadine's pre-constructed demonstrations moved quickly into evolution by exchanging with the dancers' reproductions.

At the same time, though the liberal use of improvisation widened the dancers' margin of choice and put them in touch with their personal discernment processes, the activities seldom placed the dancers in the pure participant position, at the center of the creative source. Working from loosely conceived *pre-constructed movement sequences,* which evolved and expanded through various improvisational activities involving dancer choice, Process 4's activities unfolded through the negotiation of outcomes: the dancers responded to Nadine's

initial prompt and Nadine then reappropriated their choices. Her strategies for reappropriation were sometimes more forceful than is perhaps exemplary of putting the dancer in the interpreter's role, as evidenced in the choreographer verbal direction of Anna's solo.

Aspects of all three roles were in play throughout Process 4's activities. Moreover, based on the data, Process 4's compositional practices could be perceived as giving the dancers conflicting information. The preparatory activity of "the fountain" made a huge impression on the dancers. It brought them into contact with their personal, inner experience of death and limited time, and exposed their vulnerabilities to the other members in apparently unconditional acceptance. Here, they were a community of equals, each dancer a participant. However, a certain ambivalence on Nadine's part prevented the full impact of "the fountain" experience from resonating through the rest of the process. The activities that followed "the fountain" only minimally put dancers in touch with the participant role that the exercise had activated.

In the evening discussion on Day 1, Nadine said, "I want the dancers to completely take over. I want them to mutiny". Moments later she wondered if she should give them "more specific prompts" (Ev, 4, 1, P). Clearly, she was struggling with her choreographic role—how much or how little control was warranted to guide her artistic process. One of the facilitators responded, "Why not let them mutiny? Give them less structure" (Ev, 4, 1, P). Nadine may have felt she was giving them less structure in the following days, but the data showed her equivocating on several occasions.

When working with Anna, her intention was to draw movement from Anna, but after giving Anna some parameters within which to improvise, Nadine continually interjected directives that guided and limited Anna's choices, interrupting access to Anna's personal discernment process. While Daniel felt "the fountain" was a moment to "be yourself", Nadine's reaction to his interpretation on Day 3 showed that not every expression of "self" was acceptable. In building Daniel and Dominique's duet, Nadine gave the dancers a wide margin of choice, requesting some measure of invention on their own and engaging them as participants.

However, as her comments in the showing revealed, she was not entirely comfortable with giving the dancers so much choreographic responsibility, even though it had yielded excellent results. It seemed that Nadine wanted the dancers to act as participants, to be the "mutinous" force on which the content was centered and by which it was driven, but she had not fully accepted the destabilizing effect that such a shift would have on her creative control.

It is relevant to consider also whether it is possible, once a choreographer has opened the participant "door" through preparatory activities such as "the fountain", to turn back and require dancers to operate with less authority. When the work collapsed on Day 4, Anna felt that Nadine was trying to do "pure dance". While creating "pure dance" does not necessarily require the executant's role, in this instance, Nadine's move towards the executant side of the continuum may have been too big a jump to make. I wonder if the dancer's experience could be enhanced, her situation improved, if she knew where she stood on the continuum of knowledge, choice and subjectivity.

4.7 Conclusions

Reflecting back on the four processes, it is interesting to note that all roles were present except for the improviser's. As I had anticipated, the interpreter's role was employed frequently. It is probably the most commonly occurring role within contemporary dance creative practice and most compositional processes will pass through it at some point. However, characteristics of the other two roles—executant and participant—were strongly represented, as well. Moreover, as suspected when conceiving of the conceptual framework, the processes could not be identified exclusively with one role.

Certainly, a complex interrelation of the three roles was active in each process. However, for the present analytical exercise, I have discerned a role that was dominant and one that was subordinate in three of the four processes. Identifying the authority or the source of knowledge—as revealed through the nature and proportion of choreographer-dancer verbal and demonstrative interactions—in the carrying out of an activity, whether it was in the choreographer's body (Process 3), the dancer's body (Process 2) or shared between the two

bodies (Process 1), helped determine which of the roles dominated. Process 4 was unique in that, while the interpreter's role was prominent, the compositional practices revealed considerable ambivalence on the choreographer's part, which meant that the source of knowledge was not easily discernable. From my observations, I don't feel confident assigning a dominant role to that process. Rather, the interpreter and participant's roles seemed to have equal value and the executant's role had a subordinate presence, as evidenced in the push-pull construction of Anna's solo or in her objection to Daniel's execution of "the fountain".

The dancers' roles for the four processes were defined as follows, listing a dominant role, with a subordinate role in parentheses, except for Process 4 in which two roles were given equal value:

- Process 1: Interpreter (Participant)
- Process 2: Participant (Interpreter)
- Process 3: Executant (Interpreter)
- Process 4: Interpreter/Participant (Executant)

From the study's data, certain elements of compositional practices could be associated with certain roles. Activities with a goal to prepare or prime, for example, tended to put dancers in the participant's role (Process 2 and 4). A greater concentration of activities with the goal to evolve existing material tended to put the dancers in the interpreter's role (Process 1). High specificity and detail of choreographer demonstration or choreographer verbal instruction tended to put the dancer in the executant's role (Process 3). In activities that employed improvisation, formal prompts tended to put the dancers in the interpreter's role (Process 1), while expressive prompts put the dancers in the participant's role (Process 2). Component parts of the activities, such as quality of demonstration and verbal direction, that narrowed the dancer's margin of choice and access to her personal discernment process put the dancers in the executant's role (Process 3 and 4). Table 4.2 summarizes the Compositional Practices observed.

Compositional Practices	Process 1: Interpreter (Participant)	Process 2: Participant (Interpreter)	Process 3: Executant (Interpreter)	Process 4: Interpreter/Particpant (Executant)
Activities to prepare		Structured Improvisation—relational focus		Structured Improvisation—individual focus
Activities to generate	Pre-constructed sequence Dancer composition from prompt Verbal scenario	Structured improvisation Dancer composition from prompt (Pre-constructed sequence)	Pre-constructed sequence Verbal scenario Dancer composition from prompt	Pre-constructed sequence Verbal scenario Structured improvisation (Dancer composition from prompt)
Activities to evolve	Add/expand formal and expressive elements Create and expand relational elements Dance material manipulation Limited palette improvisation	Add/expand formal and expressive elements Create and expand relational elements Sequence construction from dancer improvisation Extraction from dancer composition Dance material manipulation	Add/expand formal and expressive elements Create and expand relational elements Dance material manipulation Limited palette improvisation Kinetic exercise	Add/expand formal and expressive elements Create and expand relational elements Limited palette improvisation Sequence construction from dancer improvisation Dance material manipulation
Means	Choreo demo changed quickly to choreo verbal Med specificity/detail level Clothing change Proportion choreo/dancer verbal – choreo's dominant	Minimal choreo demo Low specificity/detail Choreo verbal (atmosphere of trust) Proportion choreo/dancer verbal – balanced	Choreo demo High specificity/detail Dancer verbal feedback Dancer demo – repetition Choreo feedback – recreate personal experience Proportion choreo/dancer verbal – dancer's dominant	Choreo demo Med specificity/detail Choreo verbal during dancer demo Proportion choreo/dancer verbal – balanced

Table 4.2: Summary of Compositional Practices Employed in Each Process.

Two key concepts revealed in the data—the choreographer-dancer cyclical interchange and the dancer's personal discernment process—manifested themselves differently according the placement of the knowledge base. The two concepts come together in Martin's (1990) analysis. Relations of power become apparent in the decision-making process. The cyclical interchange is employed as much to resolve problems relating to the mechanics of movement

and dancer interactions as to the development of aesthetic ideas—on the one hand adjudicating conflicting needs and on the other negotiating and positioning knowledge. These interchanges are sometimes complicated by the fact that dancers have individual preferences for how to resolve disputes, whether aesthetic or organizational. Martin (1990) saw two competing logics: "On the one hand are dancers who want to figure out and discuss verbally what needs to be done, and on the other are those who prefer to work out problems through dancing itself" (p. 111). In Michael and Laura's process, for example, the interchanges focused considerably around pragmatic problem resolution and Emilie and Lucie had distinctly different needs and styles when it came to their personal discernment processes.

The dancers' personal discernment process would ideally be the topic of further research. Observing these processes has made me want to know more about possible forms of dancer critical thinking and creative problem-solving as they relate to compositional practices. I realize I have a tendency to think there is less critical thinking activated in the dancer when the dancer is employed as an executant and compositional practices center knowledge on the choreographer. The data showed that replication of an external ideal triggers resistance through power issues (Lucie in Process 3) and boredom or apathy (Lise in Process 1). Nevertheless, the critical thinking needed to reproduce an external ideal is not insignificant. Unless the dancer has a high affinity with the choreographer's way of moving or has been trained in a specific technique that serves as the basis for the movement vocabulary, he needs a form of intelligence that is very different from the one that is employed when carrying out an improvisational or compositional task. Since I cannot address here all levels of the dancers' personal discernment process, I confine my discussion to the dancers' personal discernment process employed as it relates to the margin of choice that a compositional practice offers the dancer.

With regards to the carrying out of compositional practices, the continuum is ultimately a continuum of knowledge and authority. At one extreme, the knowledge is centered entirely on the choreographer and compositional practices put the dancer in the executant's role. At the other, the knowledge is centered entirely on the dancer/performer as an improviser.

Starting at the executant end of that knowledge continuum, I briefly revisit three of the four processes (1, 2 and 3), focusing on the role that dominated, and reiterate some of the somatic-health and socio-political implications raised when examining each process.

Executant: Process 3

While Process 3's compositional practices changed significantly during the course of the week, certain activities undertaken in the first two days which were aligned with the executant's role had a significant impact on the entire process. For the purpose of comparison, I limit my analysis here to those activities: generation using *pre-constructed sequences* with a high level of predetermined specificity/detail; choreographer demonstration as ideal body; and, choreographer verbal instruction focused on replicating the choreographer's internal feelings. For Lucie, the key characteristics of those first days were questions of ownership and an imbalance of power:

> My sense of them was that they were young choreographers, that their identity as choreographers was found in that they could do something hard, that was hard for their dancers to do, and the whole first day was spent correcting us and teaching us and owning this thing that they could do that we couldn't do. ... It created this kind of dynamic where I wasn't an equal. (I, Lu, 2)

This separation established between choreographer and dancer was potentially disempowering for the dancer. However, despite being put off by the power dynamic that had been installed, Lucie endeavored to find her place:

> And I figured out my role within the three other people, was trying to keep it on track; because, Emilie [the other dancer] was really explaining the role of the dancer a lot to them, and I felt like she was making really valid points. But, almost too much, so much so that we were just getting sidetracked all the time, and work wasn't getting done. And, I wanted them to know that they should respect a dancer's right without having to totally sidetrack their process. And so I felt like I kept trying to keep it going. (I, Lu, 4-5)

In the above citation, Lucie weighs aesthetic factors—"keep it on track ... without having to totally sidetrack their process"—against socio-political ones—"respect a dancer's right". As

mentioned, Process 3 was the only process where overt health issues were observed: a dancer developed a muscle cramp and both dancers expressed some fear around injuring their bodies during certain activities. Below, Lucie considers the somatic-health issues against aesthetic ones:

> How do you protect yourself and still fulfill someone's vision? And I haven't answered that question, but it's been on my mind. (I, Lu, 8)

Interpreter: Process 1

The significant compositional practices observed in Process 1, which aligned most closely with the interpreter's role, were: generation using *pre-constructed sequences* which quickly transformed into evolution; emphasis on activities associated with evolution through construction/deconstruction; choreographer demonstration changed to choreographer verbal instruction; and, the proportion of choreographer/dancer verbal feedback favouring the choreographer as director. The key characteristic in the unfolding of these activities, from Lise's perspective, was that the dancer's level of engagement increased when the "authority" shifted to the dancer's bodies.

> David [the other dancer] responded more, and I think me too, when [Stephanie, the choreographer] just let us explore something and show it. And her manipulating it a bit, by just visually looking at it, and maybe changing it. But when she was very, very specific about things, it was kind of boring for us. Because we were able to reproduce it, but not exactly like she did it, to our bodies. ... So, what I'm thinking is that when she saw us show her things, for her it was way more interesting, the things that we came up with, than the stuff that we reproduced from her body. (I, L, 11)

Lise compares activities associated with an executant—"reproduced from her [the choreographer's] body"—to those associated with an interpreter or participant—"explore something and show it"—and reveals that she "responded more" to the latter. When she is given the freedom to make choices, her personal discernment process is set in motion; her internal processes are exposed.

> I try to do what my second choice is in my mind. Because everyone always has the

> first instinct to push maybe the shoulder or something. So I would say to myself, "Normally, I would push on the shoulder. But where else would I push someone?" Then I would think, "Okay, maybe the hip." That's what I personally do. So I'm going to do the place where I would not normally go. So then maybe something else would come from it. ... Because you don't like to feel like a robot in the room. (I, L, 12)

In the above citation, Lise affirms herself in her desire to not "feel like a robot in the room" and asserts her aesthetic knowledge, that she prefers to go to "her second choice ... going to do the place where I would not normally go." Having some authority over her choices allows her to exercise judgment around the needs of her body.

> And near the end, David would tell me "I'm really, really tired" and I would say to him "I need to conserve my energy." And Stephanie didn't know this, but we would decide between us, "Okay, this time when we do the run, we're doing it this way" meaning we won't do it full energy, we're going to concentrate on being precise, and that kind of thing. ... As dancers, there is pressure for us, but we have little "outs". ... You figure out, "how do I have an out, but not compromise the rehearsal? But still take care of myself, and take care of them? (I, L, 19)

In the above citation, she weighs somatic-health concerns—"I need to conserve my energy"—against aesthetic ones—"but not compromise the rehearsal" and chooses to protect her body.

Participant: Process 2

The key compositional practices of Process 2 which emphasized the participant's role were: activities associated with preparation; a de-emphasis on choreographer demonstration; open-ended verbal prompts which were often expressive in nature; choreographer verbal instruction inspired by dancer action and embedded with elements of dancer choice; and, the language of choreographer feedback. In Paul's experience, establishing an atmosphere of trust in which the choreographer and dancer could freely exchange as equals was a defining feature of Process 2:

> The first days were very important for building groundwork, just days of being vulnerable. Doing really not that great stuff, but it being okay and good. ... I find it

> rare that there is that much openness and discussion between choreographer and dancer. I feel like I learned a lot just from watching Isabelle [the other dancer] break down what Mary [the choreographer] was asking for, and throw it back at her ... to watch Isabelle disagree. ... For me, it was just fantastic. Then I was able to try that myself. And then you can learn to trust your inner creative voice, rather than just being a rule-follower. (I, P, 3)

Dancers seem to be aware—consciously or unconsciously—that certain elements in their environment, the means by which rehearsal activities are undertaken, will signal to them whether to "trust [their] inner creative voice" or "be a rule-follower". Paul experiences trust as a pivotal point for the dancer's empowerment, or disempowerment, and as fundamental to a dancer's aesthetic considerations.

> If you're not trusting your choreographer to work with who you are, then you've already lost something collaborative. It's fake. The mutual respect is gone. ... I think you give less; you do less. You're less willing to open up. And as soon as you are unwilling to open up, then you're creating lesser work. ... If it's been established that it's a safe environment, I think it's very easy to dive in immediately. (I, P, 15)

Paul suggests, as did Lise, that the trust involved in some transfer of authority to the dancer will result in her ability to give more and give sooner. Paul balances socio-political concerns involving respect for his individuality—"work with who you are"—and aesthetic concerns—"creating [greater] work". Again, where recognition of the unique individual and choice are involved, Paul's discernment process becomes evident.

> The physical part of it was put together through just a short series of movements. ... In my mind, when someone asks me to [compose something on my own] I try to generally think of something that I can repeat a lot and not hurt myself. (I, P, 12)

In the context of a participant's role where he is asked to compose something on his own, Paul privileges his somatic-health needs—"repeat a lot and not hurt myself"—over the aesthetic demands of the work—"put together through just a short series of movements".

Going back to the conceptual framework and the compositional practices that move the dancer's role along the continuum between centered or de-centered knowledge and authority, the research suggests that margin of choice widens with each role and allows opportunities to

engage the dancer's personal discernment process. Lucie struggled when presented with demands that required conforming to an outside ideal and left little room for dancer choice. She felt her health was at risk, but was unable to find solutions which would mitigate her disempowerment. Where more choice was afforded, both Lise and Paul appreciated greater aesthetic potential and were in a position to assert power over their own bodies. How dancers make choices, then, is an interplay of aesthetic, somatic-health and socio-political factors.

In the next chapter, this interplay of aesthetic, somatic-health and socio-political factors is further illustrated when summarizing the data through five themes: voice; deference and "replaceability"; negotiating an identity; safety; and, conflict.

CHAPTER V

CONCLUSION

On leurre quelqu'un et on se leurre soi-même. Dans le va-et-vient constant entre l'institution et le danseur, ce double leurre est à l'œuvre : l'institution, sous prétexte d'une protection, a tendance à polir, à policer les danseurs qui eux-mêmes se leurrent et se laissent leurrer.
Dominique Dupuy
(Dupuy and Rousier, 2003, p. 14)

The overall motivation of this study was to examine the choreographer-dancer relationship in the creative process from the dancer's perspective. The more precise goal was to define the potential roles that dancers play in the creative process and to elucidate the negotiations—spoken and unspoken—which take place between choreographer and dancer to determine those roles. After devising a conceptual framework based on a continuum of four possible roles dancers can take in a creative processes, I documented four, short creative processes, first identifying the compositional practices as the interface between the choreographer and dancer, and then exploring the somatic-health and socio-political implications of those practices on the dancers. A two-fold research question guided the inquiry: How do compositional practices impact on dancers' roles in the creative process, and what are the somatic-health and socio-political implications associated with those compositional practices?

In the last chapter, we saw that compositional practices can be associated with different dancer roles that emphasize different degrees of dancer knowledge and autonomy. Where

compositional practices allow for more autonomy and dancer choice, dancers take into consideration aesthetic, somatic-health and socio-political factors when responding to direction and employing their personal discernment processes. In this chapter, I summarize the research highlighting five major themes, which illustrate the intimate interconnection of compositional practices and the somatic-health and socio-political concerns of dancers. I conclude with reflections on the study's relevance to my initial motivations, my present projects and possible avenues for future research.

5.1 Study's Themes

By way of summarizing the study's findings, I identified five themes that exemplify the complex interrelation of the three perspectives—aesthetic, somatic-health and socio-political—from the dancers' testimonies. In what follows, I revisit the study's data reorganized around these themes: voice; deference and "replaceability"; negotiating an identity; safety; and, conflict. My objective in concluding this way is to give the last word to the dancers, to their experiences.

It is important to re-emphasize the context of the interview participants' comments. As part of the Montreal Danse Choreographic Research and Development Workshop, each process was removed from the usual pressures of a choreographic process, such as time constraints leading up to a performance, insufficient financial resources and insecurity around public validation. Lucie felt that the support network of the facilitators made the choreographers "more generous" and "more vulnerable" (I, Lu, 1) than in a process with a professional performance platform. For Paul, because the "week was set up in the context of research and growth," there was more tolerance "when anything strayed from the norm" (I, P, 4). Though the processes themselves were not without conflict, as we saw in the previous chapter, sometimes the interview participant was able to identify injustices or destructive events in their professional experience by their absence in this nurturing environment. Being asked for their opinions as encouraged by the facilitators, for example, gave the dancers a communication platform they aren't always afforded in the rehearsal process. Lucie appreciated "having discourse about dance, really having a chance to talk about what goes

on. I crave that and I don't find that there is a lot of room for intellectualizing in the dance rehearsals" (I, Lu, 1).

5.1.1 Voice

The interview data showed that voice was important on three levels: 1) empowerment through a sense of equality and connection to inner process; 2) inclination to listen to somatic-health needs; and, 3) recognition of internalized sense of conformity and muteness.

Environmental evidence that reveals permission to voice opinions, dissent even, operates as a tacit permission for dancers to contribute to the process on myriad levels, from the most practical, such as suggesting solutions to partnering dilemmas, to the most deeply ineffable, such as connecting to an "inner creative voice". For Paul, watching Isabelle negotiate disputes with Mary and being given the freedom to voice his experience on practical and artistic levels was "pivotal" for his sense of empowerment. He had never before felt that level of dialogue and knew that he would no longer participate in a creative process with his former passivity. Lucie felt that when the compositional practices shifted mid-week in Process 3: "There was a lot of dialogue between equals as opposed to us being told what to do and being judged on how well we achieved that" (I, Lu, 3). And again, when two-way communication is established and dancers know they have permission to make suggestions, they are in a position to be creative. Referring to the last day of Process 3, Lucie remembers: "There was one thing for the ending where I just saw how it should be. ... So I proposed that, and that's what we did, and it worked" (I, Lu, 5).

For Lucie, the emphasis and involvement in Lavender's (2005) "development" and "assimilation" operations in the creative process was the most satisfying for her during the week. She admitted that at times she finds the "developmental" operation, where choreographers and dancers are manipulating existing dance material, frustrating in other creative processes; however, as the choreographer-dancer relationship changed during the week in Process 3, she felt it was "a chance to go deeper into something and not just scratch

the surface. And trust my own instincts, and relate to what was there, and see what was going on" (I, Lu, 6).

When it comes to the connection between voice and the dancers' relationship to their bodies, the data showed two tendencies. On the one hand, the dancers could be very vocal about their somatic-health needs and their desire to protect their bodies. In Process 3, Emilie was particularly vocal about recognizing that morning training would be necessary to prepare herself for Michael and Laura's highly specified, muscular vocabulary and about informing the choreographers when she felt at risk for injury. As well, in Process 2 Isabelle's sensitivity to her somatic-health needs was often the catalyst for questioning the success of Mary's directions. Paul remembers, "there were a couple of really great moments where Isabelle would just be like 'Okay, what is it you're after? Because I don't think this is gonna get us there. I'm getting tired' " (I, P, 18).

On the other hand, the research showed that dancers also feel some pressure to downplay moments of pain and discomfort in the creative process. "Old school", as Lise called them, or "survival of the fittest" attitudes sometimes prevail and dancers are reluctant to show anything that could be perceived as "weakness". While Stephanie was very sensitive to the dancers' somatic-health needs and often took it upon herself to change the choreography to accommodate their bodies or their skill base, in Lise's experience, these actions do not represent the norm. This allusion to "old school" was exemplary of Lise's suspicion and ambivalence around sharing her opinions. She appreciated being encouraged to speak up in the workshop but confessed that this was new to her and she didn't entirely trust it.

When discussing the choreographer-dancer conflict between Nadine and Daniel over the "fountain" exercise in Process 4, Anna also acknowledges the dancers' tendency to conform: "On est habitué à être, à écouter, à être docile, faire ce que le chorégraphe veut"[46] (I, A, 5). The dancers did not necessarily feel in a position to support Daniel's interpretation of the exercise—that it was a space in which he could "do anything" (I, D, 3)—or his decision to follow his inner impulse. Moreover, on the day I observed the fountain, Nadine happened to

[46] "We are trained to be, to listen, to be submissive, to do what the choreographer wants."

be the first to perform the exercise. Since, as discussed in 2.2, dancers are trained through modes that privilege teacher knowledge and replication of demonstration, it is relevant to consider the ways in which an individual dancer's choice might be influenced by a demonstration by the choreographer. Having a voice in a creative process empowers dancers and gives them access to creativity and to self-preservation, but training practices can hold them back from fully contributing to a compositional practice. The data echoes to some degree Salosaari's (2002) finding that training dancers through "reification" interferes with their ability to act "corporeally", and connect to their individual "somatic" voice, in the creative process.

5.1.2 Deference and "Replaceability"

As demonstrated above, "old school" values, such as conformity to rules—even the rules of a compositional practice—and reluctance to speak up, come into play and influence the creative process, effecting aesthetic and somatic-health outcomes. As mentioned, these behaviours could be considered a response to traditional pedagogical practices that most dancers are exposed to at some point in their training. The dancer's position is further complicated by the fact that the interview participants saw a significant aspect of their role as deferential and "replaceable". Four out of the five interview participants describe their role or their job as in some way realizing what the choreographer "wants". Examples are scattered throughout the interviews. Here I mention only a few:

> So, in the end, that I can reproduce what she wants. (I, L, 5)
> So I was trying to find a way to give them what they wanted. (I, Lu, 5)
> J'ai comme un peu peur de pas être capable de bouger comme ils [les chorégraphes] veulent.[47] (I, A, 19)
> And it was pretty much about what she wanted. The three of us were really trying to listen to her. And saying, "We will do anything you want, that's what we're here for." (I, D, 2)

These dancers recognize that they are in a deferential position. To slightly oversimplify, they use their bodies to give the choreographer what he wants. If, from Green's (1999)

[47] I'm afraid that I won't be able to move the way they [the choreographers] want.

perspective, "dance students give their bodies to their teachers" (p. 81), can a parallel be drawn between dancers and choreographers? To what extent do dancers give their bodies to choreographers and are there factors that mitigate the potential sense of invalidation and exploitation of that experience?

Furthermore, most of the interview participants also mentioned that the dancer is always replaceable: "As a dancer, you get comfortable with what you're doing, and you always have an idea of being part of what a person is creating, when actually, you are always an instrument" (I, D, 6). There is also a sense of resignation around their fate. When discussing the complexity of recreating roles on new dancers and the disrespect dancers feel around their contribution, Paul concedes that without the accountability that money-making ventures demand, people can ultimately do whatever they want: "So you just stand back and shake you head. And the next time they ask you to work, you probably say 'yeah' and do it all over again" (I, P, 8). Dancers don't feel they have a foothold to ask for acknowledgement in programs, financial remuneration for increased creative input or "right of first refusal" when a role is remounted. Ginot (2001) sees that in France at the time of her writing, the *interprète* is in a particularly advantageous position: the replaceable character of the dancer (a socio-political factor)—and its potentially negative effects—is addressed by accentuating his singularity, the creative authenticity of each dancer (an aesthetic factor). Many choreographers on the French contemporary dance scene place the dancer and his predicament at the center of their creative inquiries. The five interview participants' experiences—both inside the four processes and in their other professional work—testify to the presence of this dilemma and demonstrate attempts at reconciling it.

5.1.3 Negotiating an Identity

Lucie's endeavor to promote a process where the dancers' rights are respected without having to sacrifice the choreographer's vision echoes an important theme in the documentation of the dancer's experience: negotiating an identity in-between the choreographer and the work being created (Huynh-Montassier, 1992; Fraleigh, 1987). The dancer has her own creative process inside the creative process of the work. She strives to keep her autonomy inside a

polarity created by the developing work and the choreographer's desires. The data showed that the dancers strived to assert their autonomy, their selves, in various ways that involve aesthetic, somatic-health and socio-political considerations. Also, the way in which they asserted their authority was an interplay of what they brought to the process in terms of self-knowledge, training and experience and the amount of choice a compositional practice afforded.

For Lucie, the identity she negotiated was very much defined in terms of what she saw as relevant to the context, to the choreographer's desires. She is aware that she can bring different selves to a process and, with each new work, she takes responsibility for discerning which self is appropriate to the aesthetic: "When I'm first in a process, it's like this sussing out of: Do they want the ballet? Do they want ... the 'Brussels style' or improv, or crazy person dramatic" (I, Lu, 8)? As well, Lucie learned during the course of the workshop that she is: "the kind of dancer who needs a lot of information. But also sometimes I just need to shut up and try something, to make a choice and go with it, and intuit what I think the choreographer wants" (I, Lu, 1). In Lucie's experience, the dancer searches to find what in her aesthetic knowledge is appropriate for a particular process; she is not entirely confident to make bold choices before achieving a certain level of comfort or stability in the choreographer's direction.

Other interview participants describe the negotiating of their selves in the creative process in relation to: 1) personal and artistic growth; 2) contact with personal authenticity; and 3) personal bodily knowledge. For Daniel, privileging personal growth when responding to direction is how he asserts his autonomy: "I want to grow my personality" (I, D, 9). On a physical level, he is conscious of "not letting my training be an obstacle to the process" (I, D, 8). Striving for innovation, experimentation and originality governs Daniel's decision-making: "when I start a process, it's not to do the same thing" (I, D, 8). As seen in Process 1, Lise also approaches creative choice from a fresh place, which stimulates her engagement in a process. She has developed strategies so she doesn't "feel like a robot in the room" (I, L, 12). By privileging her second option, she attends to her growth as an artist and her desire not to be limited by habitual patterns.

As mentioned, for Paul, permission to have a voice in the process directly influenced his ability to access his creativity, his "creative voice". He valued being able to "keep a level of myself in terms of input in a creative process" (I, P, 1). Where there is choice, however, Paul privileges the spontaneity of his first impulse when responding to choreographer propositions. Moreover, the ideal creative environment is one where he is in a position to access his vulnerability as a potent state for creative transformation:

> But what really grabs, in my mind, when I'm doing something, is what Paul does poorly. And not by accident, but what he allows out. Whether it's the faults that he allows out, the fragility that he can let you into. I find that to be the beautiful part of a presentation. (I, P, 12)

In this case, certain compositional practices (the activities and their means) allow him to access parts of himself that he might otherwise keep protected, consciously or unconsciously. His creative ideal is to be able to bring all parts of himself to the negotiation in between the creator and the product.

Lise as well has come to value connecting to a sense of personal authenticity or being "very true to the way I move" (I, L, 17). As a young dancer, she felt there was a certain pressure to distort herself to meet the choreographer's demands. However, with age and experience, she says, "I think I'm done with the 'I'm going to kill myself because I want the choreographer to love me' " (I, L, 19).

Ability to assert the dancers' selves in the creative process involves not only making choices that privilege personal growth or aesthetic outcomes, but ones that take into account somatic experience or knowledge. Lucie accepts that dance involves physical risk, yet still asks, "How do you protect yourself and still fulfill someone's vision" (I, Lu, 8)? Having been asked to exploit her range of movement at the risk of injury, she questions how to deal with that situation: "I was very willing to do that when I first started dancing and I've been really seriously hurt a few times, and it was totally from the movement. And it makes me angry (I, Lu, 8).

Lise and Daniel both admit to developing and deepening their relationship to their body through experiences involving injuries and high physical risk. When reproducing a choreographer's movement such as Stephanie's, Lise feels, "I know my body very well" (I, L, 17), an aesthetic and physical knowledge that she acquired to some degree out of survival and desire for personal growth. When asked how she knows her body well, she responded: "From abusing it for years" (I, L, 18)!

As mentioned in 4.3.2, Lise, like Lucie, struggles to position herself in the creative process taking into account her somatic needs. She asks, "how do I have an 'out', but not compromise the rehearsal? But still take care of myself, and take care of them [the choreographer]" (I, L, 18)? Lise and David would decide between themselves to demonstrate sections for Stephanie emphasizing certain aspects of the choreography rather than performing every aspect at full energy every time. They made these decisions themselves without Stephanie's knowledge or approval. She may or may not have noticed, but for Lise there is always an anxiety and a fear of reprisal around revealing something that might be perceived as weakness to the choreographer.

As mentioned, Paul has also developed tactics for lessening the personal physical risks of the creative process. For example, when given a dancer composition from prompt with a wide margin of dancer choice, he chooses to privilege his somatic needs over aesthetic ones. He composes something that he can repeat many times without hurting himself. In so doing, he relies on the external authority of the choreographer or the choreographer-dancer cyclical interchange to make the movement aesthetically relevant.

5.1.4 Safety

Recognizing in the environment elements of safety and trust is another factor that concerns dancers and influences access to their personal discernment processes. What most often engenders safety and trust in the interview participants is: 1) the choreographer's flexibility

toward the outcome of choreographic propositions; 2) acceptance of dancer individuality; and 3) evidence of the choreographer's integrity.

For Paul, Mary's trust in her own process generated the dancers' trust in their own processes: "Right away you saw that she was opening herself up completely. She wasn't playing it safe. I think Isabelle and I responded equally" (I, P, 2). Paul felt that in Process 2, Mary, consciously or unconsciously, spent a lot of time the first day or two building an atmosphere of trust by "doing really not that great stuff in the studio, but it being okay and good" (I, P, 3). Some level of detachment toward her propositions and towards the dancers' responses created a non-judgmental environment where the dancers felt more confident to fully explore ideas. Essentially, for Paul, "The more open [the choreographers] are to bad ideas ... the quicker and easier it is to get to something. It makes it safer. It's all about safety" (I, P, 5). For him, this meant they were both working towards the same goal, which made him more willing to take risks: "Other situations where there's less openness, or that collaborative spirit is less clear, I find it to be an inhibitor in terms of willingness to get that involved in the process" (I, P, 5).

When the choreographer has a flexible attitude toward her propositions' outcomes, the dancer feels his individuality is accepted intact, its strengths and weaknesses, and that the choreographer is not trying to bend them to fit a specific image. In Process 3, Lucie experienced what she felt was a familiar danger in the creative process:

> The thing I find most frustrating as a dancer is when someone expects it to be perfect the first time. ... I think it's just the fact that when you're choreographing it's in your head and you have this image and you're trying to realize it and shape this thing in front of you. [But] just to let that go and [ask yourself], "how can I facilitate these people getting to where I want instead of just expecting the results instantly, by magic?" (I, Lu, 11-12)

When a collaborative mode is acknowledged, the dancer's margin of choice can be wide or narrow and even fluctuate from moment to moment. But, in order to have full access to their personal discernment processes, dancers need the confidence that their choices will be unconditionally received. For the interview participants, that confidence comes through

gratitude on the choreographer's part, language that acknowledges the dancer's choice before redirecting it, and clarity from the choreographer when dissatisfied with his own propositions or the dancer's response to them.

This flexibility toward outcomes and acceptance of the dancer's individuality contributes significantly to the dancer's respect for the choreographer's integrity and their willingness to take risks and go beyond their comfort zone. Lise and Daniel both expressed the importance of evidence of the choreographer's "being true" to her artistic self. In Process 1, it was important that Lise felt Stephanie was being "true to what [she] want[s] to say and how [she] want[s] to say it" (I, L, 7) and not overly influenced by the facilitators. If she had felt Stephanie trying to please them or trying to "fit in a certain formula" (I, L, 7), she would have lost respect for Stephanie and been less invested in the process. Her position in relation to the choreographer's vision is very clear: "I always feel like if I choose to work with someone, then eighty-percent I have to believe in what they're doing. And if there's a twenty-percent I don't really like, it's okay. It's a good ratio for me" (I, L, 9).

Past experience has shown Lise that when respect and integrity are established between the choreographer and dancer, she is less critical of compositional practices and more inclined to trust the process. After a traditional dance education and time spent as a member of a company where conformity was valued and dissenting opinions of any kind were met with reprisals, she was prepared to reject and disdain any process that required her to conform to outside ideal (act as executant). However, when later in her career she found herself in a process that employed highly-specified reproductive methods—"the work is very specific, and the movement is very specific, and the style is very specific. ... In a way, I couldn't just do what I wanted, I had to do what he wanted it to be" (I, L, 14)—she realized that her deep belief in the choreographer's vision made it possible to abandon herself to the work, even if the methods did not promote her singularity as a dancer. Moreover, there was "less of a hierarchy" (I, L, 15) and she had opportunities to contact the choreographer in varied situations that gave him a holistic presence. He was self-effacing, recognized weaknesses and sought help from the dancers. Communication was not employed as a power tool so that dancers never knew where they stood. Instead, for example, the choreographer came

backstage after performances and talked to the dancers about their performances, whether good or bad.

5.1.5 Conflict

When the dancers experienced personal conflict, it was often associated with questioning the choreographer's integrity and/or losing a feeling of safety.

In Process 4, Daniel experienced some internal conflict on one or two difficult days, which he attributes to the nature of the creative process:

> It was tiring because we would do something during forty minutes or an hour, and then it'd be like, "No, that's not the thing" and we would start from zero. And we worked that section for quite a long time. But it was, I know it was good for Nadine. So it was good for the process. But it was hard to be present. (I, D, 12)

That difficult moment in the process was exacerbated for him by the presence of one of the facilitators; he felt he lost contact with Nadine and her personal "universe" which affected his ability to stay invested in the process. Like Lombard (in Bossatti, 1992), Daniel recognizes the difficulty of both performing his responsibilities as a dancer inside the process and accompanying and supporting the choreographer in her questioning.

Conflict with choreographic content also effected the dancers' ability to exercise choice and the quality with which they engaged in compositional practices. In Process 3, Lucie experienced some ambivalence around the content: "I kind of questioned having two girls kiss, like it seemed kind of cheap and sensational to me. … Is this something I believe in" (I, Lu, 4, 6)? When she questioned Laura for more information on why this proposition interested her, she was sufficiently satisfied by Laura's interest in the image as a metaphor or vehicle to investigate the power dynamic in all relationships. However, she felt that if it had been a longer process she would have "fought harder for certain things" (I, Lu, 9). Ultimately, the professionalism and generosity of the other dancer was what made it possible for her to perform activities with which she was not entirely comfortable.

Lise felt some inner conflict around content during Process 1 when they were working more theatrically. Her character was not one with whom she readily identified. The propositions felt beyond her level of expertise. Since she didn't feel confident in Stephanie's theatrical expertise either, she felt more vulnerable in her experimentations. Knowing that she would have to perform at the end of the day added to her fears and exacerbated her reluctance to venture into new territory. Referring to past experience with a choreographer who was experimenting with the theatrical modalities of character and text, Lise felt the reassuring presence of an expert brought into the process had helped her to go into this new territory of exploration with more security.

5.1.6 Concluding Thoughts

The dancers' experiences as expressed through these themes reveal that just as the compositional practices in the study have somatic-health and socio-political consequences for the dancers, the somatic-health and socio-political concerns of dancers have consequences for compositional practices. These concerns in turn influence the dancers' personal discernment processes, whether consciously or unconsciously. The interview participants are on the one hand more willing and on the other better positioned to contribute to the creative process when their voice, in its myriad forms, is acknowledged; however, they recognize a tendency to censor their own behavior because of past, repressive training and/or work experience. In response to the replaceable nature of their work, the dancers strive to assert an identity, employing aesthetic or intellectual knowledge, psychological knowledge (privileging personal growth) and bodily or physical knowledge. An environment of safety and trust, supported by a certain degree of alignment with the choreographer's vision, puts the dancer in a more advantageous position to connect to inner creative impulses and take personal, emotional or physical risks.

These findings, particularly with respect to risk, add to a current debate about the necessity of a safe working environment on the one hand and the necessity of unbridled risk to stimulate originality on the other. Ideals such as openness, patience, courage and confidence—which

Green (1993) demonstrated were at the root of both somatic practice and theories of creativity, and which increase one's ability to invoke imagination, to contain discontinuity and ambiguity, to self-actualize, and to self-surrender—are often seen as potentially inhibiting access to all levels of creativity. Montréal dancer Marc Boivin (in Baker et al. 2002) has expressed reservations about too much somatic awareness in a dancer's training and working process. He feels that deep creativity doesn't always come out of comfort, ease or proportion: "Alors que la recherche somatique permet de plus en plus de s'adresser à la santé mentale et physique de l'interprète, les composantes d'excès et de démesure dans l'activité créative demeurent toujours des repères primordiaux" (p. 6).

Trudelle (2006) points to an uneasy marriage of improved working conditions—which she sees as both material and relational—and the demands of the market for innovation. Many of the participants in her study of dancers' constructions of health align these demands with pushing the body to extremes in a climate where power relations between choreographers and dancers are not always optimal. Ultimately, in terms of the creative process, the challenge for dancers and choreographers is perhaps not a question of either-or, of either safe, sane working conditions or cutting-edge creativity. Rather, it is to promote their inherent interdependence.

These themes suggest that the dancer's balancing act of aesthetic, somatic-health and socio-political factors discussed in Chapter 4 is also one of self and other. Lucie succinctly summed it up when she asked: "How do you protect yourself and still fulfill someone's vision" (I, Lu, 8)? However, this balancing act of negotiating one's personal and professional needs in a working environment which is affected by outside pressures, is perhaps best expressed, again not as an either-or, but instead as the simultaneity of human embodiment that Thomas (2003)—citing Turner who follows up the ideas of philosophers Schilder and Merleau-Ponty—describes as "at once 'personal and impersonal, objective and subjective, social and natural' " (p. 94). In terms of the four role continuum model, the dancer would ideally be in a position to perform every role, operate at both the subjective and objective ends of the continuum and every place in between.

As in Martin's (1990) study, the compositional practices present in the four processes show that knowledge and power operate as fluctuations of systems of authority. There are times when the dancer suppresses any desire for a personal authority in order to acquire an unknown movement language. There are others when he is asked to act in total possession of his individual, creative powers and compose. A creative process would perhaps, at its best, epitomize this fluctuation. A detailed account of potential strategies that would make each role and its optimal characteristics a viable, non-threatening working option would be the subject for further study.

5.2 Reflections on the Past and Future

As the seed for this investigation, the four-role conceptual framework with its three point perspective—aesthetic, somatic-health and socio-political—allowed me to analyze the dancers' roles and the choreographer-dancer relationships with precision and nuance. When confronted with empirical data, the framework proved to be a valuable tool, providing a template from which to analyze the creative processes. Moreover, the empirical data gathered from the four Workshop processes—the compositional practices—helped to develop the framework, showing the complex interrelation of an activity, the way it was proposed and the dancer's response. By examining the processes through one dominant role, characteristics of each role could be further identified and challenged, such as the potential health risks of the executant (Process 3) and the effect of preparation activities on the participant (Process 2 and 4). What was initially a vague concept to me—the concept of interpretation or the dancer's role in the creative process—now can be seen clearly through three levels of conceptualization: the four roles, the three perspectives and several compositional practices.

Breaking down the dancer's work as it relates to the creative process has contributed pertinent knowledge to a nascent body of research on choreographer-dancer collaboration. Martin (1990) centers his analysis on the distinction between technique and improvisation: "the technical and improvisational produce different totalities" (p. 115). In my research, I have attempted to add another perspective to these notions of technical and improvisational by delineating roles and compositional practices, as well as to that of totality in teasing apart

the somatic-health and socio-political consequences. Butterworth (2004) concentrates her analysis on different collaborative relationships between choreographers and dancers which result in different ways of making dances. She identifies five processes in which the choreographer and dancers take specific roles. For example, when the choreographer is an expert, the dancer is an instrument. I have tried to examine the different relationships by concentrating on the dancer's experience and the factors that influence how she engages in choreographer-dancer collaboration. By not assigning choreographer roles, I have attempted to address the possibility that the interplay between choreographer and dancer roles is not fixed and that a dancer might not act as an instrument in response to the choreographer's choice to act as expert.

As it stands, this research has made a significant contribution to Fortin's SSHRC-funded research project "Healthy Dancing Bodies", which is an exhaustive investigation into dancers' conceptions of health. Her postpositivist research study employs various forms of ethnographic methods, including descriptive, critical and postmodern, to examine the complex web of influences on dancers' and choreographers' experiences. As well, my interrogation of working conditions as they relate to the creative process and their influence on unionization helped initiate a satellite study, under Fortin's direction, into the influence of unionization on the choreographer's experience and on the creative process.

As I near the end of this phase of research, the subject—the dancer's role in the creative process and the choreographer-dancer relationship—still fascinates and confounds me and remains a crucible for further exploration. Each day, new questions come to mind. Based on this study, several specific areas could be followed up: 1) As mentioned earlier, the dancer's personal discernment process and the choreographer-dancer cyclical interchange are two concepts which were revealed in the data and which warrant further investigation; 2) One could simply repeat the same study using the same methodology, but modified to emphasize the choreographer's perspective; 3) Using the four-role framework, one could initiate a study of one professional choreographer's entire choreographic process, from initial idea to performance. This could potentially expose the fluctuation of roles within one process and the forces that influence this fluctuation. A study of this nature could also propose roles that

a choreographer takes during the creative process and the forces that influence those roles; 4) One could concentrate on one perspective such as somatic-health and investigate the many ways that dancers relieve the physical stress of their profession, what Lise calls the "outs" they take in the process; 5) Lastly—though I'm sure other possibilities exist—one could investigate the role of the improviser and the relational dynamics of a group of collaborating equals as they relates to aesthetic, somatic-health and socio-political implications.

This study has shown me that the essential nature of each role has value. While I might have had an affinity for one role over another, it was never my intention to promote one role. I would hope that the roles serve as vehicles for greater awareness and that greater awareness can contribute to the quality of each individual's experience and to the creative possibilities of the work.

As I come to the end of this investigation, I find myself in the throes of a creative process for four women where I am the choreographer. As well, since the data analysis, I have had the opportunity to participate again in the Montreal Danse workshop, this time as a choreographer. Many of my methods are familiar to me as I carry out the process, but many new methods are a direct consequence of this research.

While the four role framework in its theoretical form certainly contributed to my understanding and has influenced how I employ dancers, it is this investigation into relationship between compositional practices and dancers' roles that has led to concrete changes in my creative process. Primarily, it has helped me understand that crafting a rehearsal is as important, or as influential to its outcome, as crafting a piece. In my present process, I find that I get the most out of the process when I intentionally construct activities around a balancing of dancers' roles and of compositional practices—that is, for example: preparation activities which cultivate the dancer as participant; generation activities during which I demonstrate a pre-constructed movement sequence which engages the dancer as executant, but during which I can assert control over direction and aesthetic; as well as, evolution activities during which the dancers, as interpreters, and I equally, from our respective sides, explore the potential of existing material.

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Appendix A: Program Notes

Cas Public (2002)
Chorégraphe: Hélène Blackburn (avec la précieuse collaboration des danseurs)[48]

O Vertigo (2002)
O Vertigo is also unique dancers, engaged fully in the creative process, who deeply mark each work with their strong personalities. Their training in various physical disciplines is extensive, and all pursue different artistic goals which nourish their art. Their unfailing energy in performance and their great versatility, combined with a knowledge of movement that verges on perfection, give their dancing a deep and intimate meaning.[49]

Le Carré des lombes (2002)
Interprètes*: [names]
*Le Carré des Lombes tient à souligner la précieuse collaboration des interprètes dans le processus de création de l'oeuvre.[50]

Compagnie Marie Chouinard (2002)
Marie Chouinard wishes to express her warm thanks to Paul Tanguay and his entire administrative staff, the touring crew, the collaborators, François Taschereau and the Board of Directors. She thanks the performers for their availability, generosity and enthusiasm in accepting to commit to the unique synergy between the feeling of organic freedom and the mastery of the language of the body inherent in the choreographic sequences of the work.[51]

Fondation Jean-Pierre Perreault (2002)
J'aimerais dédier cette série de représentations aux danseurs qui ont participé à la création de *Nuit*, en 1986 : [names of original cast].
(Jean-Pierre Perreault, who in most programs does not include any special mention, indirectly acknowledges the dancer's contribution in the remount of *Nuit* with new dancers.)[52]

Benoît Lachambre, Par B.L. eux (2003)
Choreographer: Benoît Lachambre
Choreographers/Performers: [names][53]

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[48] *Courage mon amour*, Compagnie Cas Public (Hélène Blackburn), souvenir program, L'Agora de la danse, Montréal, 9-19 October 2002.
[49] *Luna*, O Vertigo (Ginette Laurin), souvenir program, Monument National, Montréal, 9-12 October 2002.
[50] *Bataille*, Le carré des lombes (Danielle Desnoyers), souvenir program, Usine C, Montréal, 25-28 September 2002.
[51] *Les 24 Préludes de Chopin et Le Cri du monde*, Compagnie Marie Chouinard, souvenir program, Le Festival international du Domaine Forget, Québec, 3 August 2002.
[52] *Nuit*, Fondation Jean-Pierre Perreault, souvenir program, Espace Chorégraphique, March - April 2002.
[53] *100 Rencontres*, Par B.L. eux press kit, 2003.

Estelle Clareton, Création Caféine (2005)
Chorégraphe: Estelle Clareton, en collaboration avec des interprètes[54]

Chanti Wadge (2005)
Conception, chorégraphie: Chanti Wadge
Interprètes/collaborateurs: [names][55]

[54] *Messieurs, Dame*, Création Caféine (Estelle Clareton), souvenir program, L'Agora de la danse, Montréal, 8-12 March 2005.
[55] *[we]: fieldnotes from the bardo,* Chanti Wadge, souvenir program, Espace Tangente, Montréal, 7-10 April 2005.

Appendix B: Workshop Announcement

MONTRÉAL DANSE

Choreographic Research and Development Workshop

Workshop Description and Application Guidelines

Problem being investigated

Choreography is, generally, a self-taught discipline in which an intuitive exploration and creation process is the most common approach. Clearly, unique and vibrant works can and are being created in this manner. On the other hand, to succeed in a highly demanding field like dance, intuition is not always enough and choreographers need to continually refine their working methods to maximize the potential of their imagination. Unfortunately, very few opportunities exist for choreographers to sharpen their skills and expand their repertoire of dance-making strategies by discussing their work and comparing their experiences with other experts.

History of project

For the past several years, we at Montréal Danse have been reflecting on how we might assist choreographers in understanding and improving their choreographic processes, developing their choreographic skills and focusing their ideas.

While creating works with a wide range of rising and established choreographers, we have become intrigued by the role feedback and discussion can play in the creation process. This fascination with feedback and discussion has led us to make contact with Larry Lavender, a writer, teacher and choreographer who through the many articles and numerous workshops he has given around the world has been extensively theorizing on the creative process in dance. This encounter between Larry Lavender and our Artistic Director, Kathy Casey, has lead to the creation of a new and completely innovative workshop.

The workshop

Montréal Danse is pleased to offer a unique workshop in which choreographers seeking to hone or improve their skills (with the ultimate goal of creating stronger dances) may share, discover, and try out new and different approaches to dance making while at the same time remaining true to their individual artistic visions. At the heart of this project, four choreographers will be selected to experience an intensive week of research, discussion and craft development from January 10 – 14, 2005. Working as facilitators with these choreographers will be 4 experts bringing a wide range of experience to the process:

- Kathy Casey - Artistic Director of Montréal Danse has assisted and advised a wide variety of choreographers in the last 15 years,
- Larry Lavender - Director of the Dance department at the University of North Carolina at Greensboro.
- Susan Marshall – renowned American choreographer and winner of many awards including the prestigious MacArthur "genius" Fellowship and acclaimed by the *New York Times* as "one of the most significant choreographers working today."
- Philip Szporer – Journalist, filmmaker and dance scholar

Before the workshop begins each choreographer will work with the facilitators to determine specific creative challenges to address. For example, the use of space and rhythm may concern one choreographer, while the development of movement ideas may concern another.

To provide the creative context for addressing specific challenges, some choreographers may bring in a work currently in process or choose to work on new material. Montréal Danse's dancers will be divided among those choreographers choosing to work on new material. Choreographers wanting to bring in their own dancers may be able to do so after discussion with Kathy Casey. Choreographers may work with a maximum of three (3) dancers each.

Each day will begin with a 2 hour morning seminar directed by Larry Lavender. In his daily sessions, Larry will explore approaches to managing vexing challenges faced by all choreographers and other art makers. These seminars, held in L'Agora de la danse's Studio Theatre, will be open to other choreographers, dancers, rehearsal directors, artistic counsellors, teachers and dance journalists. Note: These morning sessions will be conducted in English though written materials will be available in both French and English.

Following the morning sessions, choreographers will spend 5 hours in rehearsal (at L'Agora and at the Université de Québec à Montréal), during which time each will explore ways of addressing his or her particular creative challenges. The project facilitators will observe rehearsals and occasionally comment upon or ask questions about the ongoing process. At the end of each day, a dinnertime discussion will allow the choreographers and facilitators to continue their exchanges and to set objectives for the following day's work.

Criteria for selection
Choreographers will be chosen on the basis of videos and a written application (see attached Application Form). Submitted in duplicate, the video should indicate a sufficient quality of work, level of commitment and sophistication of skills. The submitted examples of dances will be viewed by a committee made up of the facilitators to determine a sense of energy, excitement in the language, ambitious intent, and some understanding of the form. Videos submitted will not be returned unless a self-addressed stamped envelope is enclosed.

Important elements of the application are the answers to the questions requested from each applicant and they should give evidence of an ability to assess his/her own dance making, an openness to discussion, a readiness to receive and use criticism of his/her work and the capacity to participate in an in-depth, intensive workshop.

Fee for workshop
The cost for the five-day workshop will be $300. Please note that it is possible to apply to the Conseil des arts et des lettres de Québec (CALQ) for financial assistance to cover the cost of this workshop. The application deadline for a Development grant is September 10, 2004. Information on this grant can be found at http://www.calq.gouv.qc.ca/artistes/danse_en.htm#artistic.

Application Deadline and Notification Date
Completed applications must be postmarked by **August 6, 2004**. The four selected choreographers will be notified by **August 27, 2004.**

Questions?
If you have any questions, please call Kathy Casey by email kathycasey@earthlink.net.

Appendix C: Observational Grid Template

Observational Grid, Montréal Danse
Pamela Newell and Sylvie Fortin, Researchers

Name_____Date_____Time begun_____Day (of 5)_____Studio_____

Presence_____

Time	Action	Verbatim	Space	Affect	Body's Perceptual Relationship	Spontaneous Analysis
	Description	Directions Corrections Feedback Questions Suggestions Responses Using names	us ds Who's where Set up of space, proscenium	Unspoken interpersonal exchanges Feeling in the room Tone of voice Touch Greeting Jokes/humour Repressive	Body as object (objective) Body as subject (subjective) Risk in movement Pushing the body Injuries evident (e.g. ankle wrapped etc.) Trouble w/surface of floor – splippery, sticky Eyes closed/open Performance quality vs. marking "full body", dropping in", "in a state" Rehearsal clothes (show body's form, tight, move) Use of mirror (My embodiment)	Analytical: "Reminds me…" Feeling, emotional analysis Continuum - roles

Legend: c-choreographer; d1, d2- dancer 1 etc.; us-upstage; ds-downstage;
Note: Size adjusted to fit page. Original sheets were 8.5 x 14.

Appendix D: Interview Guide

Introducing myself: I am primarily interested in your experience during the Montreal Danse week and then how it relates to their overall experience as a dancer and to other creative processes in which you have taken part

General[56]

How was the Montreal Danse Research and Development workshop for you?

Was there a particular moment or were there particular moments or events (negative or positive) from the week that stand out for you?

Dancer's Role or Response

Can you describe how you saw your role, your responsibility, your job in X's process? What did you feel like the demands or expectations of X were (around a particular activity) and how did that make you feel? Can you characterize their behavior as a choreographer? Can you characterize your behavior as a dancer?

What in the choreographer's directions most helps you fulfill your role or a particular task? Time alone? Specific verbal communication? Demonstration? Can you give an example from the week?

How did working with X compare to other working situations, other choreographic processes that you have experienced?

How do experience verbal direction or demonstration by the choreographer?

What is your preferred way of receiving direction? Why?

I would imagine you have heard other dancers talking about their roles in the creative process. Can you talk about that and how it relates to your experience?

Socio-political

What kinds of activities in the work with X were the most satisfying or fulfilling for you? Why?

What kinds of activities in the work with X were the least satisfying or fulfilling for you? Why?

Did you feel your contribution as a dancer was valued? How did you know that? In what situations did you feel most valued?

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[56] Bold indicates questions to prioritize.

How would you characterize the interpersonal relationships during your creative process? With the choreographer? With the other dancer/s?

How would you characterize the atmosphere of the working environment [safe, dangerous, competitive, intense]? What characterizes your ideal working environment?

Were you ever asked to do anything in rehearsal that made you feel uncomfortable? How did you deal with that?

How do you feel about another dancer recreating the work that you created?

<u>Somatic/Health</u>

Did you stay for the Feldenkrais session at the end of the day? Why or why not? If so, how was it for you? Are you familiar with this type of work? What are your impressions of it and what do you think it can offer dancers?

Can you talk a bit about your training (dance and other practices) and what you feel has most influenced what you bring to a creative process?

When working with X, what in your training or your professional baggage did you turn to to respond to his/her demands?

Did you experience any injuries, before, during or after the workshop? How did you deal that?

Can you talk a bit about how your body felt during the week? How did your body find the work? How did you prepare for rehearsal? How did you recuperate at the end of the day? How did you manage your body during the individual rehearsals and throughout the week? How did the choreographer respond to your body needs?

Can you describe your relationship to your body during this creative process? [A struggle to achieve something? A deep inner listening? An outward projection or communication? (état de corps: dramatic, technical, kinesthetic)]

<u>Compositional Practices</u>

(improvisation, learning pre-constructed phrases, manipulation, dancer composed studies, specified exercises, building a sequence, refining a sequence)

I would like to talk about a particular incident that I witnessed. (Describe.) Can you talk about that experience? What was your reaction to X's direction? How did it make you feel?

Can you describe in detail a particular activity (compositional practice) that you engaged in with X? how the activity started? the processes of development? how the activity evolved throughout the week?

Can you describe in detail a particular moment during the week when you felt like a tool, a body, like the paint of the choreographer?

Can you describe in detail a particular moment during the week when you felt like your body was a vessel or a medium, as though you were transforming or giving life to raw material?

Can you describe in detail a particular moment during the week when you felt like your presence, your identity was the only one that could fulfill this particular task, when your response was entirely unique and individual? When you were required to go deeply into your personal resources?

Ending Questions

Is there anything else you would like to add about your experience and the choreographer-dancer relationship, the creative process or the value of your work?

How did the presence of the facilitators effect your experience?

General reminder questions

Are these feelings, interactions, reactions, activities familiar to you? Have you experienced them working with other choreographers?

Can you reformulate that or describe it using other words?

Statistical Questions

Age?
Years with Montreal Danse? As a professional dancer?
Sex?
Mother tongue?
Visible minority?

Interview Protocol

Thank them for agreeing to participate in the research.
Explain the goals of the research.
Sign the consent form with name or pseudonym
Take notes on my general impressions (atmosphere etc.) right after the interview.
Explain to them that the interview transcript will be sent to them in the following weeks and they will approve it, making corrections if necessary.
Thank them at the end.

Appendix E

FORMULAIRE DE CONSENTEMENT (entrevues individuelles)

Projet de recherche: Danser et être en santé
Volet Relation Chorégraphe-Interprète au sein des pratiques chorégraphiques

Nom de la chercheure principale : Sylvie Fortin, Ph.D.
Département de danse
Université du Québec à Montréal
Téléphone : (514) 987-3000 poste 3499

Je, _____, suis intéressé à collaborer volontairement et librement au projet de recherche intitulé *Danser et être en santé : Volet Relation Chorégraphe-Interprète au sein des pratiques chorégraphiques* mené par Madame Sylvie Fortin de l'Université du Québec à Montréal et Madame Geneviève Rail de l'Université d'Ottawa. Le but de cette recherche est d'élucider l'impact des pratiques chorégraphiques sur le travail d'interprète en identifiant les enjeux somatiques et sociopolitiques. L'étude a aussi comme but de développer des connaissances sur les rapports au corps des artistes en lien aux exigences esthétiques de leur art.

Ma participation consistera à prendre part à une entrevue individuelle d'une durée approximative d'1hre30, dans un lieu de mon choix et à une heure et une date que j'aurai choisies moi-même. Pendant l'entrevue, je serai invité à répondre à des questions ouvertes sur mon expérience comme interprète dans l'atelier « Montréal Danse Choreographic Research and Development Workshop » qui s'est déroulé durant la semaine du 10 au 14 janvier 2005.

J'accepte que mon entrevue soit enregistrée sur une cassette audio. Mon entrevue sera retranscrite et après, je recevrai la transcription de mon entrevue. À ce moment, je pourrai changer ou enlever des passages de l'entrevue et corriger les erreurs de transcription s'il y a lieu.

Je m'attends à ce que la transcription corrigée de mon entrevue ne soit utilisée que pour des fins de recherche. Je comprends que ma participation à cette recherche implique que je donne certains renseignements personnels. J'ai l'assurance des personnes effectuant la recherche que tout sera fait en vue de minimiser tous risques d'inconfort. Si je décide de ne pas répondre à certaines questions, il n'y aura aucune conséquence négative pour moi. L'entrevue sera faite de façon décontractée et informelle. Il est entendu que j'ai le droit de me retirer de l'étude en tout temps, avant et pendant l'entrevue, sans pénalité d'aucune forme.

J'ai l'assurance des personnes effectuant la recherche que l'information que je partagerai avec eux restera anonyme si tel est mon choix. Je peux en effet choisir de garder l'anonymat. Dans ce cas, on me demandera de me choisir un pseudonyme (faux nom) et c'est ce dernier qui sera utilisé pour la transcription de mon entrevue. Si on cite des parties de mon entrevue dans la recherche, ce même faux nom sera utilisé et toute information pouvant mener à mon identification sera enlevée. Que je choisisse de révéler mon identité ou que je décide de conserver l'anonymat, la cassette de mon entrevue et la transcription seront conservées dans un classeur barré à clé dans le bureau de recherche de madame Fortin. Mon choix est le suivant (remplir un des espaces suivants):

Je, _____, consent à révéler mon identité.

OU

Je, _____, décide de conserver l'anonymat, et je choisis le

pseudonyme _____.

Il y a deux copies du formulaire de consentement, dont une que je peux garder. La personne effectuant l'entrevue m'a demandé si j'avais des questions concernant le formulaire de consentement ou la recherche, et a accepté de répondre à toutes mes questions.

Pour tout renseignement additionnel, plainte ou critique face au projet de recherche, je pourrai m'adresser à l'une des deux chercheures principales. Dans l'éventualité où la plainte ne peut leur être adressée, il me sera possible de faire valoir ma situation auprès du Comité institutionnel d'éthique de la recherche avec des êtres humains de l'UQAM (secrétariat : service de la recherche et de la création, Université du Québec à Montréal, C.P. 8888, succursale Centre-ville, Montréal, QC, H3C 3P8 – téléphone : 987-3000 poste 7753). Je, _____, ai pris connaissance de l'ensemble des informations précédentes et accepte de participer au projet.

Chercheure : _____ _____,
(signature) (date)

Participant : _____ _____.
(signature) (date)

CORROBORATION FORM

Projet de recherche : Danser et être en santé
Volet : Relation Chorégraphe-interprète

Nom de la chercheure principale : Sylvie Fortin
Département de danse
Université du Québec à Montréal

Your name or pseudonym: _____

I read the transcript and:

I have noted modifications in the text. ☐

I did not make any modifications. ☐

Comments:

_____

_____

_____

_____

_____

Signature : _____

Date : _____